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Oversexualization in Primitivism
Intersectionality, Spectacle, and Colonization

A thesis submitted in partial satisfaction
of the requirements for the degree of

Bachelor of Arts

in

Art History

by

Morgan Maureen Fleetwood

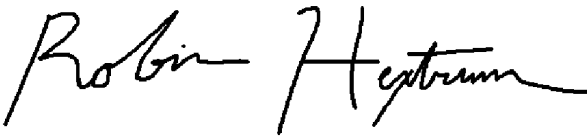
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Faculty Advisory/Reader: Robin Hextrum MA, MFA

APPROVAL PAGE

THESIS WRITTEN BY
Morgan Maureen Fleetwood

Approved by

A handwritten signature in black ink that reads "Robin Hestrum". The signature is written in a cursive style with a long horizontal stroke at the end.

Faculty Advisor/Reader

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2021

ABSTRACT OF THE THESIS

Oversexualization in Primitivism
Intersectionality, Spectacle, and Colonization
(34 pages)

by

Morgan Maureen Fleetwood

Bachelor of Arts in Art History, Fine and Performing Arts Department
Regis University, (May 2021)
Assistant Professor Robin Hextrum Thesis Advisor

This essay examines how Primitivist artwork of the late 1800s and early 1900s by Matisse, Gauguin, and Picasso oversexualized colonized women. White European male artists viewed colonized women as the ‘other’ through a biased racialized and gendered lens. Fatimah Tobing Roby’s theory of Ethnographic Spectacle and Kimberlé Crenshaw’s theory of intersectionality are evident in these Primitivist works. Through a deeply rooted colonial mindset, European male artists exploited the image of colonized women because they are considered outside of history and unevolved. Colonized women experienced this unfair treatment due to their unique intersectional position of gender and race, as well as the European fascination with the ‘other.’ Primitivist artworks depict colonized women as a projection of sexual fantasies because their position deemed outside of history places them outside of moral consequence by European male artists.

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Oversexualization in Primitivism *Intersectionality, Spectacle, and Colonization*

The depiction of colonized women by European male artists in the late 1800s and early 1900s reveals the way Europeans thought of themselves in comparison to the world around them. Europeans considered themselves superior to other cultures and nations, which is evident in ‘Primitivist’ art. The term ‘Primitivism’ describes the European artistic representation of colonized cultures in visual art. Primitivist art provided a foundation for race and gender injustice that continues to flourish to this day.

Media Studies scholar Fatimah Tobing Rony developed a theory about the “Ethnographic Spectacle” in film. This theory connects directly to ‘Primitivism’ in modern art due to the European fascination with the ‘other.’ The representation of women in Primitivism reveals both the racist and sexist assumptions that were a significant part of modernist European artists’ worldviews. Kimberlé Crenshaw’s theory of intersectionality describes the unique disadvantages women of color face from the mixture of racial and gender discrimination. ‘Primitive’ artists Gauguin, Picasso, and Matisse exemplify Fatimah Tobing Rony’s theory of the Ethnographic spectacle as well as Kimberlé Crenshaw’s idea about intersectionality, by creating racist representations of non-Western women with extreme sexual tendencies.

European artists mastered Primitivism because they were obsessed with making a spectacle of other cultures. Europeans were interested in varying cultures but they exploited their images for their own benefit as a western society. Art Historian Marilyn Stokstad and curator Michael W. Cothren wrote, “The term primitivism, as applied to the widespread tendency among Modern artists to scour the art of other cultures beyond the Western tradition for inspiration, is not benignly descriptive; it carries modern European perceptions of relative cultural superiority

and inferiority.”¹ European artists represented non-European cultures as inferior and acting in opposition to European values, specifically regarding gender norms. This included an emphasis on intense overt promiscuity in contrast to a lack of promiscuity amongst ‘civilized’ folk, as well as technological advancements and the ideal society. Europeans had more industrial advancements in comparison to the cultures they would represent in Primitivism, who relied mostly on the land and did not live immersed in globalization. Gauguin’s *Papē Moe (Mysterious Water)*(1893) [Fig. 1] exemplifies the European assumption of superiority over a culture with different customs. The painting is placed in a tropical woodland area and there are plants surrounding the central figure, and a river or stream on the left. A dark skinned, muscular Tahitian person, wearing just a cloth to cover their bottom half, is depicted holding onto the edge of the land so they can lean over the stream to sip water from a tiny waterfall coming from the top of the woodland area. The water seems to be coming from a very small spout out of nowhere and the color choices create a magical and otherworldly atmosphere. Representing a Tahitian person drinking water from a ‘mysterious’ origin emphasises the notion that colonized people are uncivilized. Gauguin turns the simple act of a colonized person drinking water into a mysterious and mystical spectacle for the civilized European to observe. Gauguin makes everything non-Europeans do seem other-worldly or mysterious, even the simple human act of drinking water. He depicts the Tahitian person as animalistic and connected to the land while drinking from a spout in a forest. The colors are also very vibrant which makes the setting seem more mystical. Gauguin takes his own artistic liberty to make the Tahitian people seem more ‘other,’ exemplified by how he makes a simple action seem like uncivilized, animalistic behavior. Gauguin mis-used the livelihood of Tahitian people to represent them as unevolved ‘primitive’ culture. Primitivism takes cultural themes from colonized cultures in Africa, Asia and the

¹ Marilyn Stokstad and Michael W. Cothren, “Art History” Pearson Education, Inc 5th ed. Vol.2 (2014): 1022.

Americas and misconstrues them to fit into the European narrative and western eye. Since the works stray from societal constructs in the European lifestyle, visual representation using Primitivism created a space for an unfiltered demonstration of people without boundaries and without any sense of civilization. In his “The ‘Primitive’ Unconscious of Modern Art,” Hal Foster, an art critic and professor of art and archaeology at Princeton University² writes, “The primitive is said to pertain to a ‘tribal’ society with communal forms and the archaic to a ‘court’ civilization with static, hieratic, monumental art.”³ This primitive art represents people of other cultures as less advanced and savage while it paints Europeans as being superior and intelligent beings. This problematic hierarchy may have been compelling and interesting for Europeans, but it shines a negative light on their colonized subjects.

Though some might argue this European fascination with other cultures signifies reverence, upon further examination, it is clear that the European visual obsession with the “primitive” is rooted in disdain. European consumption of art and media distorts and displays the images of non-Western people for their own entertainment. Media studies scholar, Fatimah Tobing Rony talks about the idea of ‘fascinating cannibalism.’ She writes, “By ‘fascinating cannibalism’ I mean to draw attention to the mixture of fascination and horror that the ‘ethnographic’ occasions: the ‘cannibalism’ is not that of the people who are labeled Savages, but that of the consumers of the images of the bodies- as well as the actual bodies on display- of native peoples offered up by popular media and science.”⁴ This theme of fascination with non-European cultures relates directly with the idea of the ‘primitive’ in visual art. European artists viewed other cultures as fascinating spectacles and their images and culture became

²“Hal Foster Townsend Martin, Class of 1917, Professor of Art and Archaeology” Princeton University (2018)

³ Hal Foster, “The ‘Primitive’ Unconscious of Modern Art” *Art in Modern Culture: an Anthology of Critical Texts* (1992): 202

⁴ Fatimah Tobing Rony, “The Third Eye: Race, Cinema, and Ethnographic Spectacle” Duke University Press (1996):10

misconstrued for Western civilization's benefit and consumption. The works of Primitivism represent Rony's idea of colonized peoples on display. Primitivism in painting lays the foundation for the Primitivist films Rony critiques, that exemplify ethnographic spectacle. European film makers include 'Primitive' cultures in movies in order to fascinate the European viewers with what "less advanced" and "unevolved people" look like. Rony describes this further with an explanation of how there was a fascination with other cultures and their exotic/other-worldly existence to Europeans.

Nevertheless, the category of 'ethnographic film,' at least in the popular imagination, is still by and large *racially* defined. The people depicted in an 'ethnographic film' are meant to be seen as exotic, as people who until only too recently were categorized by science as Savage and Primitive, of an earlier evolutionary stage in the overall history of humankind; people with-out history, without writing, without civilization, without technology, without archives.⁵

Rony's explanation of the 'ethnographic film' applies to primitive visual art because European artists depicted non-European colonized peoples as 'Savage Others' to provide visual entertainment to European viewers. This is a one sided view of the 'other,' rooted deeply in racism and preconceived ideas of advancement and dominance over non-European cultures. Gauguin's *Man with an Axe* (1891) [Fig. 2] exemplifies primitivism and ethnographic spectacle through the representation of naked Tahitian workers engaged in physical labor. *Man with an Axe* has a dark skinned figure standing on the right side of the picture plane in front of a boat, raising an Axe. The figure has a peaceful expression and is wearing a black undergarment. There is a dark skinned woman leaning over in a canoe boat behind the figure raising an axe. The woman is leaning down to grab something and her breasts are hanging down. Behind the two working figures is another sailboat. The water is purple and there is a bright pink and green line behind the two figures in the foreground. This image, although seemingly innocent, is based on a

⁵Fatimah Tobing Rony, "The Third Eye: Race, Cinema, and Ethnographic Spectacle" Duke University Press (1996): 7

notion that these people remain 'savage' and with a lack of advancement. Gauguin said, "civilization makes me sick" and represented people from other cultures as a break from civilization, inevitably creating an interest in the foreign, "outlandish" lifestyle. The problem around Primitivism and "fascinating cannibalism" is that the people being represented become an objectified spectacle for the European eye to take in as a fresh and naïve reflection of life before civilization. Primitive artists have chosen to focus only on representing colonized people as living simple and naïve lives, exemplified by the emphasis on nudity, rather than on their humanity, power, and worldly cultural sophistication. Through the European fascination with the 'other,' people are deemed outside of society and not culturally intelligent enough to be taken seriously.

Europeans viewed colonized people as debased savages and positioned them in the category of denigrated "other." Europeans view their Western way of life as superior to these cultures. Rony writes, "The impulse to characterize most non-European groups as having all the features that the West found undesirable and morally reprehensible was clearly one means of creating a broad Western subjectivity that reached beyond the nation."⁶ Western fascination with the 'other' led to depictions of these cultures participating in activities Europeans thought of as immoral. Simply because there was fascination with other cultures does not mean that Europeans respected them or treated them equally. Primitivist artworks represent what not to do in Western society, without any further explanation or open mindedness about other cultural norms. The art representing colonized cultures is very focused on taboo behaviors and does not have any representation of shared human values or dignity. Whatever Europeans deemed inappropriate, those qualities get imposed on these people because they are considered "other." Since European

⁶ Fatimah Tobing Rony, "The Third Eye: Race, Cinema, and Ethnographic Spectacle" Duke University Press (1996): 27

male artists were considered dominant, superior, and separate from other cultures, they could depict their sexual fantasies onto young colonized women and even colonized children without repercussions.

European depictions of women from non-European cultures reveal the deep biases and assumptions of the European male artist during this time period. The combination of race and gender in Primitivist representation generates intersectional forms of discrimination. Kimberlé Crenshaw coined the term ‘intersectionality,’ saying, “Many years ago, I began to use the term ‘intersectionality’ to deal with the fact that many of our social justice problems like racism and sexism are often overlapping, creating multiple levels of social injustice.”⁷ Crenshaw theorizes that women of color lie on an intersection between race and gender and therefore face unique forms of discrimination as a result. Primitivism represents the crossing line at the intersection that Crenshaw imagines. It is a reflection of misinformation about race and gender. Both of the categories of gender and ethnicity need to be addressed in Primitivism because both are portrayed through the lens of the European male eye. The European male becomes powerful in his representations of non-European women, and he can transpose his sexual fantasies onto these women without fear of tarnishing her already diminished reputation as a sexualized other. Depicting the same sexual fantasies onto the image of European women would have been obscene, but since there was a general idea of savagery amongst primitive cultures, the European male could relish in his fantasy of the sexual deviance of these female subjects. Matisse’s *Nu Bleu: Souvenir de Biskra* (1907) [Fig. 3] for example, illustrates the display of sexual fantasies through a woman of color’s body, without fear of offending. *Nu Bleu: Souvenir de Biskra* by Matisse has a woman laid out horizontally across the picture plane with her arm up over her head, fully exposing very large and emphasized breasts. The body has exaggerated features with

⁷ Kimberlé Crenshaw, “The Urgency of Intersectionality,” TED Video (2016)

very muscular arms, exaggeratedly large buttocks, large feet, and an ambiguous face. The figure has legs turned to the side, covering the genitalia. She is mostly painted in blue and darkly outlined, laying on the ground in front of red plants. The intersection between race and gender creates a unique space for non-western women to be over-sexualized in their representation. They have faced visual injustice due to residing outside of the realm of assumed European dominance and have become susceptible to sexual depiction however the European male artist deemed appropriate.

Sexuality in Primitivist female representation is an extreme vision of eroticism that contrasts greatly with European women who are represented as reserved and chaste. Crenshaw uses the word intersectionality to describe the state of injustice that comes from being both a racial minority and female. Primitivist depictions of non-European women exemplify the concept of intersectionality. Non-Western women are unapologetically subjected to the male European gaze and are represented as objects without any control of their situation. All colonized native subjects fall under primitivist perceptions, but native women become a site for further discrimination as a result of their intersectional position. Non-European women are both othered and sexualized. In her Ted Talk about intersectionality, Crenshaw says, “So what do you call being impacted by multiple forces and then abandoned to fend for yourself? Intersectionality seemed to do it for me.”⁸ It has to be noted that Primitivism strips non-European women of their own image in the world. They are given an image based primarily on European sexual fantasies and the male gaze, which therefore takes away their ownership of their own sexuality and the way they wish to express their sex.

The depiction of colonized women participating in European taboos and overt sexual behavior stems directly from colonial power imbalances. Since Europeans started colonizing the

⁸ Kimberlé Crenshaw, “The Urgency of Intersectionality,” TED Video (2016)

globe, the frame of mind was that history had not started in those areas until Europeans arrived. This puts native people into a category deemed outside of history itself. Rocío Zambrana, an assistant professor of Philosophy at the University of Oregon, critiques the philosopher Hegel's views on race. She writes in her article, "Hegel, History, and Race":

That is to say, peoples who have not achieved self-consciousness of their freedom, who have not left nature behind, are not 'objects' of world history. They are not part of the progress of history as reconstructed by a philosophy of world history. Yet, rather than ignored, these peoples are deemed 'savages'... That the beginning of world history is linked with the "caucasian" race. That Africa is literally outside of history...It expresses the racial politics of nineteenth-century European and American Colonialism.⁹

The label of 'savagery' is applied to people who have become 'othered' by the wrath of colonialism and the label 'primitive' is applied if someone does not fit the invented European narrative. The sexualization of women in Primitivism in the early 1900s proves that early colonialist thought processes on race had not evolved much since colonial times. It is also evident that there remains an adoption of aging problematic philosophy. Zambrana's article critiques the racist philosophy of Hegel. "Hegel, for example, embellished stories of cannibalism and human sacrifice, thereby facilitating his characterization of Africans as outside of the rational unfolding of world history."¹⁰ Current teachings still reference philosophers who have very closed minded views of history outside of colonialism. The mainstream European mindset includes preconceived inherent racism resulting from colonial thinkers. The intersectionality of being female and deemed outside of history results in an exploitative image because society's underlying mindset categorizes them outside of moral consequence. Anne McLintock, a professor of gender and sexuality studies at Princeton University¹¹, and author of *Imperial*

⁹ Rocío Zambrana, "Hegel, History, and Race" In *The Oxford Handbook of Philosophy and Race*, Oxford University Press (2019): 255

¹⁰ Zambrana, 257

¹¹ "Anne McClintock | Princeton University Gender and Sexuality Studies" Princeton University (2020)

Leather writes, “According to this trope, colonized people- like women and working class in the metropolis- do not inhabit history proper but exist in a permanently anterior time within the geographic space of the modern empire as anachronistic humans, atavistic, irrational, bereft of human agency- the living embodiment of the archaic ‘primitive.’”¹² McLintock explains that both the colonized ‘other’ and women in the working class, even after colonization remain in a disadvantaged place in society. Both groups lay outside of what is considered proper history and have no place of power within the world they inhabit. It is discomforting to understand how women and non-Europeans were discarded from the historical narrative due to their intersectionality. Being included in both groups creates a loss of control and a loss of moral consequence in representation and action.

Through colonization, entire races become subject to gender imbalances. Entire races are considered female or male, depending on power status. Non-European people were not considered ‘evolved’ enough to even have gender distinctions. Tommy J. Curry, an Associate Professor of Philosophy and African Studies at Texas A&M writes:

In this sense, gender was a property of races that led to the divisions between sexes within the race-it did not imply the ideas of privilege and identity as it does today. Like other primitive races, the Negro was thought to be too savage, and degraded, to have evolved gender distinctions between the male and female sex.¹³

Primitivist art exemplifies how non-European races are not considered evolved enough in society to have gender distinctions. Gauguin’s *Man with an Axe* (1891) [Fig.2] exemplifies how gender in other races is represented as less defined. The man in the forefront of the painting, raising an axe, is androgynous in form. He looks very similar to the woman in the background and is wearing

¹² Anne McClintock, “Imperial Leather Race, Gender And Sexuality In The Colonial Contest” Routledge (1995): 30

¹³ Tommy J. Curry “Ethnological Theories of Race/Sex in Nineteenth-Century Black Thought: Implications for the Race/Gender Debate of the Twenty-First Century” In *The Oxford Handbook of Philosophy and Race*, Oxford University Press (2019): 570

similar garments. The fact that there is little discrepancy in gender in this painting supports the idea that non-European races are not considered advanced. European paintings always have explicit gender differences in their imagery because it is a symbol of civility. Races that are not European were considered feminine/female, the gender position that has historically been considered lesser than masculine/male. Curry writes, “Because the inferior races were deemed female and children, white men and women used their colonies to exorcise their sexual fetishes without contradiction or penalty.”¹⁴ It is not just female bodies but entire races themselves that are considered feminine, therefore determining the entire race as easily taken advantage of. Primitivist paintings of colonized people are focused on nudity and spread out body posture that amplifies the sexual fantasies of white men. The figures are also more ambiguous in gender. *Spirit of the Dead Watching* (1892) by Gauguin [Fig. 4], exemplifies a projection of ambiguity in gender. The dark skinned Tahitian woman lays out naked, mostly horizontal across the picture plane on a bed, on her stomach with her arms bent tensely. She peers toward the viewer as if she is peering at someone who just entered, to perhaps take advantage of her. Behind her and to the left, looming in the shadows is a dark skinned hooded figure. Teha’amana’s bed has a floral pattern underneath and the background is a deep purple mixed with scratchy unrecognizable images. The woman’s body is not as curvy and delicate as European female representation. She is instead depicted as fuller and more rectangular. The gender ambiguity represented in *Spirit of the Dead Watching* represents the amplification of sexual representation and increased ambiguity of gender in paintings of colonized cultures. Through amplified ambiguity and overly sexualized depictions, entire races are considered hypersexual because female pleasure and sexuality was considered profoundly taboo for Europeans. The gender labels of races furthers inequality

¹⁴ Tommy J. Curry “Ethnological Theories of Race/Sex in Nineteenth-Century Black Thought: Implications for the Race/Gender Debate of the Twenty-First Century” In *The Oxford Handbook of Philosophy and Race*, Oxford University Press (2019): 574

through metaphorical gender status. Being of female gender and part of a race considered female exacerbates intersectional disadvantages. Naomi Zack, a Professor of Philosophy at the University of Oregon and author of 'Gender Theory of Philosophy and Race' writes, "White women are 'coded' with the helplessness of their femaleness, which is black, given the white-skin color phallus; and black women occupy the lowest position of helplessness and passivity, so that they are doubly black, that is, black because they are female and black because they are racially black."¹⁵ Women of colonized races experience unique injustices because they are in a position considered extremely feminine, which is a position easily taken advantage of by privileged white men. Primitive artists represented women as hypersexual because they are part of both a race considered uncivilized and a gender considered less powerful.

Women in both Gauguin's work and Matisse's work have bodies that reflect masculine attributes. This is perhaps a glimpse into the suppressed homoeroticism felt by European white men, which could never be acceptably expressed if not for the manipulation of the 'Primitive' image and the assumption that people of other cultures have no boundaries. Alastair Wright, an Art History professor at St. John's College¹⁶ writes about Matisse's *Nu Bleu: Souvenir de Biskra* (1907) [Fig. 3] saying, "Yet this feminine identification is denied, at least partially, by a series of 'male' attributes: first somewhat masculine face...second, an overly muscled right arm...and third, a denial of the flowing curves typically found in the representation of the female form."¹⁷ *Nu Bleu* is ambiguous in both gender and race so the image of a foreign body is denigrated further through a sense of otherworldliness and a fascination with people who are different. The bodies of women in Primitivist works are ambiguous in comparison to traditional European

¹⁵Naomi Zack "Gender Theory in Philosophy of Race" In *The Oxford Handbook of Philosophy and Race*, Oxford University Press (2019): 603

¹⁶ "Professor Alastair Wright" University of Oxford (2019)

¹⁷ Alastair Wright, "Matisse and the Subject of Modernism" Princeton University Press (2004):176.

nudes, and the masculinity in their representation further deems them inferior. Gauguin's depictions of women in Tahiti share a similar ambiguity. In *Spirit of the Dead Watching* (1892) by Gauguin [Fig. 6], Teha'amana is boyish in form. Her dark skinned, naked body lacks curvature and she is not represented delicately. Elements of masculinity in her body were not positive connotations for women at the time, which further diminishes colonized people to 'otherness.' European male artists oversexualizing the women with ambiguous forms could be reminiscent of their sexual desires towards both men and women. They could project their sexual fantasies onto women of other cultures without fear of offending their reputations as 'other.' Because Europeans thought of themselves as more evolved, there is strong differentiation between masculine and feminine representations of men and women. In contrast, they viewed non-Europeans as less evolved so their representations of women were more masculine and men were more feminine. Rony's theory of the Ethnographic Spectacle is evident in the ambiguous forms because it is entertainment for Europeans to gaze upon 'uncivilized' cultures that are far away from their own.

The way that the European male artists retained the idea of dominance towards the outside cultures they were depicting stems from original colonial viewpoints on savagery. Primitivism similarly reflects the idea that colonized non-European people were considered 'other' due to their place outside of historical context. They were considered hypersexual because of popular tales from the powerful European men who projected their sexual fantasies upon them. Anne McLintock writes, "Africa and the Americas had become what can be called a porno-tropics for the European imagination-a fantastic magic lantern of the mind onto which Europe projected its forbidden sexual desires and fears."¹⁸ The European mindset of male patriarchy and hidden female sexuality is projected onto women of other cultures which allows

¹⁸Anne McLintock, "Imperial Leather Race, Gender And Sexuality In The Colonial Contest" Routledge (1995): 22

them to be seen as having extreme sexual tendencies. Sex was not celebrated as a good thing for women because the European male distinguished women's only sexual task as reproduction. McLintock explains the discrimination toward female sexuality saying, "As a historical anachronism, moreover, the 'immature' clitoris must be disciplined and subordinated within a linear narrative of heterosexual, reproductive progress- the vaginal task of bearing a child with the same name as the father."¹⁹ Colonized people who were considered 'other' are considered hypersexual because of powerful European men who would express their discontent in female pleasure. There was an anxiety towards the idea that women may experience sexual pleasure because they thought that the main purpose of a female sexuality is to extend their blood-line and family name. Racism and sexism combined to create shaming of female pleasure because it viewed female sexual pleasure as un-advanced or 'primitive.' Primitivist art became an excuse for Europeans to reflect on their remaining colonial mindset and represent other cultures participating in taboo Western activities including a lack of sexual control. They were using the representative excuse of 'savagery' to express their deep rooted sexual desires. Matisse *Nu Bleu Souvenir de Biskra* [Fig 3] embodies the projection of sexual fantasies onto colonized people. The figure is layed out, exposed, and has amplified sexual features, which appeals to the male gaze. Because the European male artist does not have fear of tarnishing the reputation of people considered 'lesser' in Western society, he can get away with highly sexualized depictions of non-European women.

In Primitivist art, different 'foreign' locations were connected to different Western taboo behaviors. Europeans distinguished between the sexual representations of Oceania and Africa. Hal Foster wrote, "Primitivism projected even more primordial origin, but here too the primitive was divided into a pastoral or noble savage (in the sensuous paradise of the tropics often

¹⁹Anne McClintock, "Imperial Leather Race, Gender And Sexuality In The Colonial Contest" Routledge (1995): 42

associated with Oceania) and a bloody or ignoble savage (in the sexual heart of darkness, usually connected to Africa).”²⁰ In Primitivism, representation of behavior differs depending on the location and culture being rendered. Gauguin’s works representing Oceania in Tahiti are very much sensuous and represent a sexual openness. Picasso’s work, *Les Femmes d’Alger (O. J. R. M.)* (1907) [Fig. 5] has African influences, which are very representative of a sexual darkness that needs to be controlled. *Les Femmes d’Alger (O. J. R. M.)* has five very angular looking women staring out at the viewer. The woman farthest left stands to the side with her arm outstretched above her. Her breast points out sharply. The woman next over to the right grips a cloth of some sort in one hand and has her other arm over her head with her elbow pointed up. The figure in the center stands with both arms over her head, elbows pointed up, with pointy breasts. On the right side of the painting, there is a woman crouching, with legs spread apart and her back toward the viewer. The face is turned all the way around. The last angular figure stands over the crouching woman, seemingly peeking through a curtain. The women on the right side of the painting have very specific angular faces, reminiscent of the traditional African masks. The other three women to the left have angular faces with uneven eyes. They are standing in front of a bowl of angular fruit which is representative of fertility. The sharpness of the fruit and the women gives the entire painting a negative, horrifying edge. The background of the painting is also an angular muted grey and blue. As seen through examples of both primitive representations of Oceania and Africa, European male artists misconstrued the theme of sexuality for their own colonizing pleasure.

Picasso’s *Les Femmes d’Alger (O. J. R. M.)* exemplifies the assumed uncontrollable sexuality deemed from the misuse of African culture. Alyce Mahon, an Art History professor at

²⁰ Hal Foster et al., *Art Since 1900, 1900 to 1944* (New York, NY: Thames and Hudson, 2016): 78.

Cambridge University²¹ and the author of *Eroticism in Art* writes, “He [Picasso] simultaneously subverts Western attitudes to *l’Afrique noir* and to prostitution and the belief that both needed to be controlled.”²² The western filter obviously shines through. Picasso took ideas from traditional African masks and converted them into menacing symbols for a Western audience. Picasso's *Les Femmes d’Alger (O. J. R. M.)* has five angular women in seductive poses looking out to the viewer, unpleasantly inviting the viewer into their dangerous sexual sphere. This work is a depiction of European women prostitutes who have been ‘Africanized’ and therefore become monsters of sexuality. Anne McLintock observed that both colonized people and people (especially women) in the working class were considered outside of history and therefore considered ‘primitive.’²³ Her observation is echoed in Picasso’s *Les Femmes d’Alger (O. J. R. M.)* because it combines working European women with colonized culture which have been treated similarly by societal standards. The women being represented are denigrated by being depicted as non-European. They are already othered through their inferior gender and class position. Picasso takes this denigration one step further through racializing their image. Picasso changed the meaning of what sparked his ideas and altered it into his own idea that the foreign culture is seen as ‘savage’ and vastly different from European standards of propriety and decorum.

Les Femmes d’Alger (O. J. R. M.) by Picasso exemplified Primitivism because he ‘Africanized’ female prostitutes to further a negative reaction toward overt sexuality. Although he denied referencing the exhibit, it is clear on many accounts that Picasso must have gone to the Trocadero Museum which exhibited traditional African masks before painting *Les Femmes d’Alger (O. J. R. M.)*. This painting depicts European female prostitutes whose faces and figures take the form of traditional African masks. Picasso depicts the women as threatening and undesirable due

²¹“Dr. Alyce Mahon MA, PhD,” Department of History of Art. University of Cambridge (2020)

²² Alyce Mahon, “Eroticism and Art” Oxford University Press (2005): 90.

²³ Anne McClintock, “Imperial Leather Race, Gender And Sexuality In The Colonial Contest” Routledge (1995): 30

to their uncontrollable sexuality. Alyce Mahon writes, “This is a painting that goes further than the Orientalists or the Fauves, as it explicitly conflates primitive form with primitive sexuality and stages a confrontation between the classical and modern nude.”²⁴ A work as striking as *Les Femmes d’Alger* contrasts greatly with the traditional European nude, which is mostly a soft recreation of a female body. In this context, sex is seen as something desirable, rather than desirably risky. The modern nude that Picasso paints is a reflection of European society and their reaction to open sexuality. The harsh angularity of the composition is evidence that Picasso is trying to evoke a negative response to open female promiscuity. The African masks Picasso references makes the piece strikingly off putting. This falls into the space of intersectionality where the colonized woman and her sexuality fall under a racist and sexist Western colonial gaze. In these paintings, Western artists depict the non-European race actively contradicting European values. That intersectional space that Crenshaw talks about is a space where there is injustice (in this case, injustice in representation) because of being female and of a colonized race. The women in this work are European prostitutes but they are painted without appeal due to their African references. Their sexuality is not celebrated but instead represented as a frightening image from the male gaze. Alyce Mahon writes:

The viewer of the canvas effectively stands like a bidder in a sexual sale, surveying a range of erotic possibilities. Indeed, for some feminist scholars this painting epitomizes the inherent misogyny of modernism itself in its framing of five women in a confined space and its depiction of them as savage, sexualized creatures who are the bearers of disease and avarice.²⁵

The work does not frame women of different races in a positive light. The painting objectifies these women and makes them seem threatening. Additionally it makes women who are in control of their own sexuality seem inferior to men. The whole painting is a stark representation of

²⁴ Alyce Mahon, “Eroticism and Art” Oxford University Press (2005): 89.

²⁵ Mahon, 90.

racism and sexism. In correlation with Rony's argument, the people being represented are becoming an 'ethnographic spectacle,' where both their gender and their race are being obsessed over because they are being objectified through the painting of a racist and sexist European man. Because of their intersection between representative female sexuality, mixed with racism, their sexuality is not celebrated. Rather, Picasso represents them as figures to be avoided at all costs.

One may also note that Picasso's representation of sexuality is filled with a sense of dread. Hal Foster writes, "Here, then, primitivism emerges as a fetishistic discourse, a recognition and disavowal not only of primitive difference but of the fact that the West- its patriarchal subjectivity and socius- is threatened by loss, by lack, by others."²⁶ The Western men, perhaps, were becoming tired of the traditional European women and their 'proper' ways of being sexualized. The male gaze of these European artists only becomes more exaggerated when the women in the subject are recognized as foreign because their image of femininity and control over their own urges and sexuality are overlooked. Picasso's work amplifies uncontrollable sexuality because he included references to African culture.

The obsession with viewing other cultures in the context of the European male gaze creates a monstrosity of spectacle rooted in the notion that other people are different and that they do not abide by 'civilized' way of life. Fatimah Tobing Rony writes, "The Primitive was the 'pathological' counterpoint to the European. For example, sub-Saharan Africans and Australian Aborigines were classified as 'missing links; between man and the animal kingdom, and were described as oversexed, intellectually inferior, and childlike."²⁷ She explains that Primitivism is a result of the European assumption that their society is properly advanced and modest, and those

²⁶ Hal Foster, "The 'Primitive' Unconscious of Modern Art" *Art in Modern Culture: an Anthology of Critical Texts* (1992): 200.

²⁷ Fatimah Tobing Rony, "The Third Eye: Race, Cinema, and Ethnographic Spectacle" *Duke University Press* (1996): 27.

that do not have the same societal rules are inferior and animalistic. Rony's idea of 'fascinating cannibalism' is prominent in this image because projecting an image of overcharged sexuality on European women without the Primitivist element would not create the same spectacle of uncontrollable, horrific, and demanding sexuality. The fact that Picasso created *Les Femmes d'Alger* with images of the African masks correlates the women with being less advanced on the evolutionary scale due to the assumption that the 'other' lacks intelligence and sensibility. Through the use of African masks, Picasso portrays European prostitutes as sexually terrifying. He denigrates these European prostitutes by using African masks to overshadow a deep rooted gender conflict. Picasso used race to belittle gender and sexuality of women.

Les Femmes d'Alger presents itself as a perfect example of Crenshaw's idea of intersectionality. Through the misuse of the traditional African masks, the 'otherness' deems their sexual power as diminished and uncontrollable. Their representation is in the intersection of race and gender, which ultimately creates a unique and disproportionate level of injustice. Works such as these set the tone for future injustice because the white male gaze is given a sense of power in the world through the idea of proper civilization in white people, general racism, and gender inequality.

The fascination with the 'other' leads Western artists to portray foreign people, but by applying a Western Colonialist lens to these cultures, Primitivist art becomes racist and uninformed. Hal Foster writes, "Any more than the 'good rational' primitivism...can be redeemed from colonial exploitation...Primitivism is indeed instrumental to such power-knowledge, to the 'luminous spread' of Western domination."²⁸ Western viewpoints dominate other cultures and re-write the ideals of other cultures for the benefit of Western

²⁸ Hal Foster, "The 'Primitive' Unconscious of Modern Art" *Art in Modern Culture: an Anthology of Critical Texts* (1992): 206-207.

superiority and domination. The Westerners see what they want to see in different cultures. Primarily, these visions reinforce a binary structure with Westerners always represented as superior to colonized native cultures. These representations were filtered by what the Westerner saw as ‘right’ or decent. The spectacle of other cultures can be and has been manipulated for whatever the Westerners desire. Gauguin, for example, was very explicit about his wanting to break from civilized lifestyle. He said:

Everything is putrefied, even men, even the arts. There at least, under an eternally summer sky, on a marvelously fertile soil, the Tahitian has only to lift his hands to gather his food and in addition he never works, When in Europe men and women survive only after unceasing labor during which they struggle on convulsions of cold and hunger, a prey to misery, the Tahitians, on the contrary, happy inhabitants of the unknown paradise of Oceana, know only sweetness of life.²⁹

Gauguin goes to Tahiti to escape ‘civilization,’ clearly assuming that foreign lands are uncivilized and do not do anything productive. It is wrong to assume that just because a civilization has different technological means that they are lazy. It is clear that Gauguin is applying outside ideas of life in the ‘primitive’ world to his art and in his lifestyle. His Western view on other cultures is only seen through the lens of a European person. *Where Do We Come From? What Are We? Where Are We Going?* (1897) by Gauguin [Fig. 6] exemplifies the assumed laziness of non-European culture. The painting depicts a serene landscape surrounded by trees and rocks. The painting uses blue cool tones, creating a calming sense of environment. There are many half naked people sitting together, seemingly enjoying family time in nature, while there are other people eating, reminiscing, and going about their day. Like most of Gauguin’s representations of Tahiti, the people are depicted as sitting around and relaxing amongst each

²⁹Paul Gauguin to J.F. Willumsen, 1890, in *Theories of Modern Art: a Source Book by Artists and Critics*, by Herchel B. Chipp, Peter Selz, and Joshua C. Taylor (Berkeley and Los Angeles: University of California Press, 1968), 79.

other. The only physical work in this painting is the figure in the center picking a fruit in the center. Gauguin assumes that these people are lazy because there is a lack of industrial advancement. It should be noted that it was considered desirable for upper class white people to be 'idle' in their lifestyles which is a direct contradiction to the negative attitude towards assumed laziness in Primitivism. There is a double standard when idle lifestyle is desirable for rich white people when idleness is seen as laziness and unevolved behavior when it is applied to poor or colonized peoples. Not only is 'Primitivism' a use of other cultures for European benefit, it is also a reflection of how ignorant the European artist is before they create statements about others through their art. The naïve representations of colonized people supports Rony's idea of Ethnographic Spectacle because their image is taken advantage of by European artists for entertainment. The image of idleness is emphasised for the enjoyment of Europeans to gaze upon other cultures as unevolved. Gauguin's depiction of Tahitian laziness is for the consumption of European people to view what they considered uncivilized lifestyles.

Comparing a nude from traditional Western style and a nude from Primitivist works reflects how Primitivism strips the female image from commanding her own sex. *Nymphs and Satyr* (1873) by William Bouguereau [Fig. 7] is an example of a European neoclassical female nude in which the female image is in control of her own sexuality. The women or Nymphs in this painting are represented as ecstatic about a sexual experience and are openly naked and free. While this painting caused anxiety among the European rich Bourgeois, it noted a shift in the ideas of female sexuality in the public sphere. Historian David Bates writes, "Bouguereau, in short, elicited an extraordinarily contradictory response from Gilded Age Americans. In his 'blend of erotic fantasy and arcadian perfection,' as one art historian puts it, they found a

Rorschach test for their own divided loyalties concerning sex, womanhood, and display.”³⁰ While female open sexuality was still cause for anxiety and there was conflict around gender ideals, *Nymphs and Satyr* was generally positively regarded by both male and female viewers. To the European, sexualizing Nymphs and Satyrs is considered an acceptable representation of sexuality since they are not considered legitimate European women. The Nymphs are not considered legitimate women because of their status as a mythological creature. Sexual references are openly acceptable towards women who are not considered ‘real,’ which includes both mythological creatures and colonized women. Though both depictions of overt sexuality are not considered ‘real,’ the more European looking figures, Nymphs, are represented with control over their own sex. In *Spirit of the Dead Watching* (1892) by Gauguin [Fig. 4], on the other hand, the woman Teha’amana from Tahiti lays there fearfully in loss of control of her own body.

“Gauguin takes this female power away: Teha’amana is prone, subordinate to the gaze of the viewer.”³¹ Gauguin represents her as vulnerable as if she could be taken advantage of at any moment. Teha’amana is actually Gauguin’s thirteen year old lover when he was in Tahiti. It is problematic that Gauguin represents this young woman as sexually vulnerable while acting on the ignorant sexual fantasies of the European male gaze. Gauguin hated Western civilization so he moved to Tahiti where he became an iconic Primitivist. The women portrayed in his ‘Tahitian’ art lack ownership of their own sexuality. Primitivism makes the women powerless in his case. Hal Foster writes:

Spirit is a dream of sexual mastery, but this mastery is not actual; its pictorial performance may even compensate for a felt lack of such mastery in real life. This suggests that the painting works on an anxiety or an ambivalence that Gauguin secretly,

³⁰ David Scobey, “Nymphs and Satyrs: Sex and Bourgeois Public Sphere in Victorian New York” *Winterthur Portfolio* 37, no. 1 (Spring 2002): 43–66.

³¹ Hal Foster et al., *Art Since 1900, 1900 to 1944* (New York, NY: Thames and Hudson, 2016): 80.

maybe unconsciously, presumed. This ambivalence-perhaps a simultaneous desire and dread of feminine sexuality...³²

By depicting women in a subordinate and vulnerable way, Gauguin finds a way to discard her ownership of her own body and her own sex. Because Europeans deemed themselves superior to other cultures and had no fear of diminishing the reputation of the ‘other,’ Gauguin’s depiction of Teha’amana is ignorantly brought about by the idea of European dominance. Though in reality, the aura of European dominance is an overcompensation for the intense repressed sexual desires founded in the male gaze. Gauguin represents women in his works as powerless and participating in what Europeans would consider immoral and uncivilized sexuality, while the artist himself cannot control his own sexual urges and his urges to suppress women of their own sexuality due to his own insecurity. Because the women are from another culture, they are considered willing participants in European male sexual dominance. Their bodies are considered not pure enough to refuse sexual advances. Janine Jones, an Associate Professor of Philosophy at the University of North Carolina who is the author of the article “To Be Black, Excess, and NonRecyclable” writes:

Being *conscious* of discontinuous realities is sufficient for endowing black bodies with a discontinuity of their own, but not with a mind of their own...we have *willful* submission- that special form of black agency of black subjectivity, elucidated by Saidiya Hartman in *Scenes of Subjection*- which made it conceptually impossible to rape black females, as they were always ever to consciously *willing* to submit sexually to white masters.³³

People who are non-European are considered hypersexual partly because of the European notion that people of color do not have the ability or power to speak up for themselves. Because of their place in society, they do not have the option to refuse advances. The thought that non-Europeans

³²Hal Foster et al., *Art Since 1900, 1900 to 1944* (New York, NY: Thames and Hudson, 2016): 80-81.

³³Janine Jones, “To Be Black, Excess, And NonRecyclable” In *The Oxford Handbook of Philosophy and Race*, Oxford University Press (2019): 328

are powerless and voiceless and therefore ‘willing’ to be victimized by racists, is evident in Gauguin’s paintings of women in Tahiti that are depicted in vulnerable positions, willingly susceptible to his rape. This directly contrasts with *Nymphs and Satyr* by William Bouguereau where the women powerfully control their own sexuality because they are white.

Paul Gauguin’s artwork contains all the problematic hallmarks of Primitivism laid onto non-European female bodies. His representation of Tahitian women exemplifies the male gaze and the preconceived idea of Western dominance that puts him in a powerful position in representing others. He wrote, “The Eve which I have painted (she alone) can logically remain nude before our gaze. In such a simple state yours could not move without being indecent, and, being too pretty (perhaps), would be the evocation of evil and pain.”³⁴ Gauguin explicitly writes about the comparison of the sexualized Tahitian woman versus sexualized European woman. He generalizes these women as ‘savage.’ This is an explicit description of how the Western men think that foreign women can be sexualized so drastically simply because they aren’t European. Gauguin also calls the Tahitian woman “Eve” who is both uncivilized and exists before time itself. Comparing his painting of an overly sexualized woman to “Eve” uncovers the deeply rooted colonial mindset of European men, in which they think colonized people are outside of history proper. Because of this, the women have no say in how they are depicted and they are depicted without control of their own sex. Gauguin specifically has noted his urges to rape women of Tahiti, as well as took on a young lover while abroad. He wrote in *Noa Noa*, “I saw plenty of calm-eyed women, I wanted them to be willing to be taken without a word: taken

³⁴Paul Gauguin replied to August Strindberg, February 5, 1895, in *Theories of Modern Art: a Source Book by Artists and Critics*, by Herchel B. Chipp, Peter Selz, and Joshua C. Taylor (Berkeley and Los Angeles: University of California Press, 1968), 83.

brutally. In a way a longing to rape.”³⁵ Gauguin acted upon his urges as well as objectifying others how he pleased. The urges and male gaze of European men are no longer filtered when painting the ‘primitive.’ Just because the women they are painting are not European, European male artists felt that it was justified to depict them in the most sexual way possible, as if they were asking to be objectified. Clearly this is an issue and there is a power imbalance brought on by the intersection between racial and gendered bias. Alyce Mahon writes, “His paintings depict heavy-limbed peoples who are beautiful and proud, but who are so exoticized as a people obsessed with folklore and ritual.”³⁶ Initially the women in Gauguin’s paintings can be viewed as beautiful, but the extreme exoticism and objectification is problematic. Gauguin took advantage of his male Western power and determined it was his right to oversexualize non-European women in his paintings. His ignorant representations of non-Europeans illuminate the fascination with the ‘other’ and the Ethnographic Spectacle.

Rony’s theories of the Ethnographic Spectacle are very prevalent in the works of Gauguin. ‘Primitive’ people “were classified as ‘missing links’ between man and the animal kingdom, and were described as oversexed, intellectually inferior, and childlike.”³⁷ Through his own fascination with the ‘other,’ Gauguin painted Tahitian people as lesser and in vastly separate spheres than European people. The subordinate sexuality he applied to his rendition of women implies that these women are loose or waiting to be taken advantage of by force. Gauguin depicts women of other cultures as if they are symbols of life before the emergence of civilized cultures, therefore inflicting a pattern of fascination with the ‘other’ because of their uncontrolled primitive sexuality. Gauguin’s perverted consumption of female bodies aligns with Rony’s theory

³⁵ Paul Gauguin, “Noa Noa: Gauguin’s Tahiti” ed. Nicholas Wadley. Translated by Jonathan Griffin. (1985): 23.

³⁶ Alyce Mahon, “Eroticism and Art” Oxford University Press (2005): 85.

³⁷ Fatimah Tobing Rony, “The Third Eye: Race, Cinema, and Ethnographic Spectacle” Duke University Press (1996): 27.

of Ethnographic spectacle because it is based on the European desire to look at and consume non-European cultures. Gauguin displays and makes fascinating spectacle out of the Tahitian people by choosing to represent them as inferior and hypersexual. The male European artists engaging in Primitivism all managed to bring about the same theme of oversexualized otherness.

Matisse falls into the category of Primitivism, particularly in his depiction of the ‘other’ with some ambiguity, specifically with *Nu Bleu: Souvenir de Biskra* and *Le Luxe (I)* (1907) [Fig. 8]. *Le Luxe* has three naked women standing in front of a beach. One figure is standing on the left full frontal naked, peering off to the side. There is another woman underneath her crouched down reaching under a blanket the vertical woman is standing on, and there is a woman behind them walking wide legged up a hill and carrying flowers. None of the colors are saturated fully and the painting is scratchy. Two of the women are pinkish color and the woman crouching down is pinkish and light blue. As mentioned previously, *Nu Bleu: Souvenir de Biskra* depicts an ambiguous figure laying out with an arm over the head with exaggeratedly large exposed breasts and large buttocks. The figure is outlined heavily in blue. *Nu Bleu* in particular manages to over-sexualize and ‘other’ simultaneously. Alastair Wright, an Art History professor at St. John’s College³⁸ who is the author of *Matisse and the Subject of Modernism* writes:

The figure’s provocative pose, with bulbous breasts angled aggressively toward the viewer and red nipples highlighted against the pale pink and watery blue of the flesh, does lend the painting a certain erotic charge even as other aspects of the body- its unresponsive and masculine face, its harshly outlined contours-deflates its seductive power.”

This is an interesting example of Primitivism and it represents how female sexuality is stripped by European male artists in primitive images. The harsh blue lines make the woman less attractive than traditional nudes. Wright writes, “the bluish tints said by some at the turn of the

³⁸ “Professor Alastair Wright” University of Oxford (2019)

century to be reflected by black bodies.”³⁹ Primitivist artwork exemplifies the notion that non-Europeans are simultaneously sexually alluring and revolting. The sexuality shown in *Nu Bleu* is overshadowed by race. Matisse emphasizes the blue outlines, referring to the color of skin. Wright writes, “One sense that part of the unease surrounding this odd figure arose from her appearance as a cross between European and non-Western, as a mongrel product.”⁴⁰ The mixture of pigment on the skin of *Nu Bleu* represents a mixture of Western women and non-European women. This creates a discomfort for Europeans who do not know what to make of the sexualized woman with unclear representation. Western norms restrict and demonize overt sexuality in European women (seen in Picasso’s *Les Femmes d’Alger*) and non-European women are seen as desirably oversexualized through the ethnographic spectacle. Rony’s idea of “fascinating cannibalism,” the obsession with the other, is further proven in this situation due to the discomfort caused by mixing races. European people wanted to see non-European people as spectacle and when there were inconclusive ideas about *Nu Bleu*’s identity, it did not remain desirable to gaze upon her with the eye of the spectacle.

Crenshaw’s ideas about intersectionality are also clear in *Nu Bleu*, with a combination of racial inequality and hypersexualized gender representation in the ‘foreign’ image. The body is laid out in a traditional Western sexual pose. The presence of ‘otherness’ is not only from skin tone but also from the exaggerated body features such as a full figured woman with a large buttocks and large breasts. The exaggerated sexual features point to the representation of a non-European body. This falls into the category of Primitivism because it manages to exploit non-European bodies for the pleasure of European art, while also representing ‘others’ as highly sexual.

³⁹ Alastair Wright, “Matisse and the Subject of Modernism” Princeton University Press (2004):170.

⁴⁰ Wright, 188.

Le Luxe by Matisse is another example of the ambiguous skin tones in Modern artwork.

The women in *Le Luxe* have skin tones with pink and blue. This makes the piece have a different meaning, especially in the context of Primitivism. Wright writes:

The pictorial operation of... *Le Luxe* thus intimated that the colonized might contaminate the colonizer....To be a debasement of the European, and here in the most literal sense. Hovering below the surface -but only just below the surface- of the nude's pink skin, the figure's non-white aspects meant that it appeared to incorporate (literally: to bring into the body) elements that spoke to an identity made disturbingly foreign⁴¹

Because there is confusion brought about by the ambiguous racial status of the women in *Le Luxe*, it caused distress among European viewers. This represents how Europeans wanted to be spectators, but they themselves did not want to become the spectacle. Because of the European taboos represented in Primitivism, when the European image is brought into the mixture there becomes a sense of contamination. The European eye wanted to peer into the lives of people seemingly distant, but they did not want any part of their foreign activity they deemed immoral and unevolved.

The representation of other cultures with extreme sexual tendencies secures itself in Crenshaw's idea of intersectionality and Rony's idea of the Ethnographic Spectacle. The importance of intersectional visual analysis is highlighted by Primitivism through the unique form of unjust representation that comes with being female and from a non-European culture. European male artists exploited their assumption of superiority over other cultures by representing colonized women as having extreme sexual tendencies and a lack of control over their sexualities. The women are represented participating in behavior Europeans deemed taboo. Fatimah Tobing Rony's theories surrounding the Ethnographic Spectacle are also supported by Primitivist art because Europeans would make spectacle and entertainment out of non-European cultures. It follows her idea of 'fascinating cannibalism:' an obsession with the 'other.' Gauguin,

⁴¹ Alastair Wright, "Matisse and the Subject of Modernism" Princeton University Press (2004):187-188

Matisse, and Picasso clearly exemplify Primitivism through their exploitation of other cultures for their own mis-informed art.

FIGURES



Fig. 1 *Papē Moe (Mysterious Water)* by Paul Gauguin, Oil on Canvas, 1893

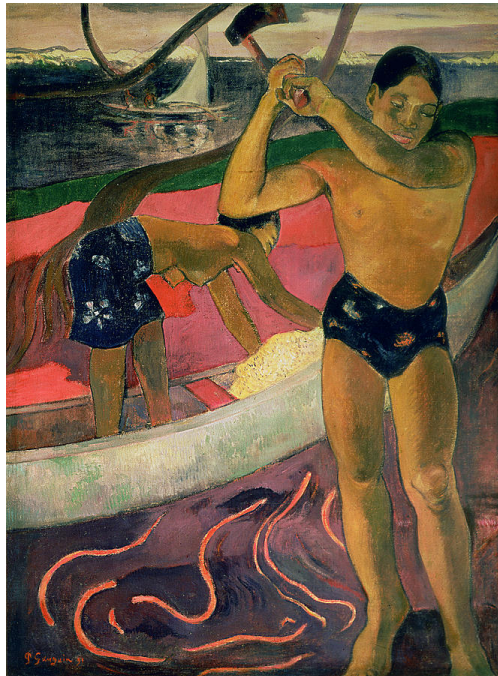


Fig. 2 *Man with an Axe* by Paul Gauguin, Oil on Canvas, 1891



Fig. 3 *Nu Bleu: Souvenir de Biskra* by Henri Matisse, Oil on Canvas, 1907



Fig. 4 *Spirit of the Dead Watching* by Paul Gauguin, Oil on Canvas, 1892



Fig. 5 *Les Femmes d'Alger (O.K.)* by Pablo Picasso, Oil on Canvas, 1911-12

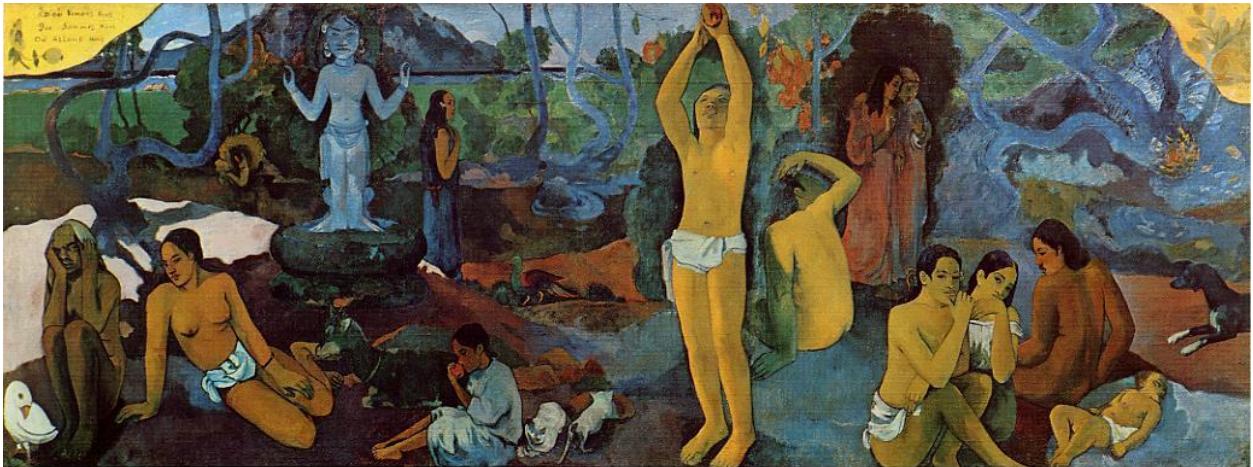


Fig. 6 *Where Do We Come From? What Are We? Where Are We Going?* by Paul Gauguin, Oil on Canvas, 1897



Fig. 7 *Nymphs and Satyr* by William-Adolphe Bouguereau, Oil on Canvas, 1873

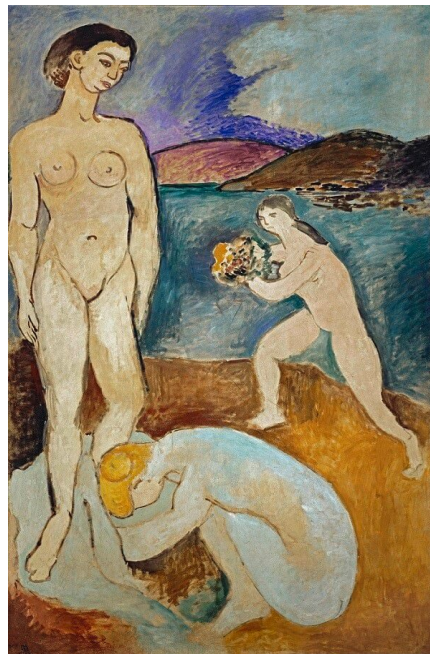


Fig. 8 *Le Luxe (I)* by Henri Matisse, Oil on Canvas, 1907

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