

Freud. Eugenics. Immigration

Science to the Aid of Racism and
Gender Difference.

Immigration in the U.S.
Ideas and attitudes.

IMPORTANT- STYLES IN ART

Style is different than content, which refers to the meaning of the work. Style refers to how the work is made, maybe when it was made, what it looks like, brushwork, and illusion.

Here are some styles:

Classical— Greece and Rome— idealized, mostly human figure
Renaissance— Revival of Classical Tradition. idealized, smooth brushwork, linear perspective, Idealized illusion of real world. Linear perspective.

Baroque— dramatic light and dark, emotional, extension of Renaissance style.

Realism-- Modernist—focus on real subjects (as opposed to mythological or religious) and focus on the reality of the 2 dimensional surface.

Impressionism and Expressionism-- Modernist— loose brushwork, expressive use of color, abstraction of form. light and emotion.

There are many styles in art. These are just a few.



Classical

Renaissance

Expressionist



FREUD AND PSYCHOANALYSIS

Sigmund Freud is thought of as the father of psychology. He and Charles Darwin produced ideas in the early 20th Century that changed the way we think about human beings.

Darwin, when developing classifications of species, acknowledged that humans were not unique or special in the world of animals, that we evolved from primates. Then, Freud suggested that the basis of our mental processing was based on animal instincts. Our success as civilized beings lay in negotiating between our animal selves and civilized selves.

It is within this context we see the discussions of sexual feelings, or 'libido' which Freud referred to as biological urges.



Max Ernst, *The Robbing of the Bride*, 1940. Male desire sublimated.

FREUD AND PSYCHOANALYSIS

The 'libido' is often linked to eroticism, and Freud wrote mostly about men, as a man it was his main source of experience. For the most part the libido is seen as a male feature.

To Freud, sublimation was one way humans divert our biological sexual urges.

Sublimation—diverting urges to other, more acceptable forms of behavior—like art.

It is within this context we see the discussions of sexual feelings, or 'libido' which Freud referred to as biological urges.



Phallic symbols in a Surrealist painting by Salvador Dalí, *The Metamorphosis of Narcissus*, 1937. Male desire sublimated.

FREUD AND PSYCHOANALYSIS

Freud's theory about biological drives was based on the perceptions of boys and girls about their bodies. For him, the acquisition of a gender identity was a totally psychological process, in which children are born psychosexually neutral then learn to identify with their same sex parent.

This is the fundamental premise of the Oedipus and Electra Complex (based on Greek myths). These theories have been criticized because of their foundation in a concept Freud developed known as “penis envy.”

Regardless, the theories supported attitudes toward women that confirmed already existing stereotypes.



Rene Magritte, *The Lovers*, 1928

FREUD AND PSYCHOANALYSIS

Similarly to early sexologists, Freud believed that women were sexually passive, engaging in sex only to have children.

He believed females would always seek to gain a penis, which they thought they lost, (penis envy) so all women were condemned to having underdeveloped superegos. This implied that women will always be morally inferior to men.

He wrote that in men alone is “the sexual life...accessible to investigation, whereas in the woman it is veiled in impenetrable darkness, partly in consequence of cultural stunting and partly on account of the conventional reticence and dishonesty of women” (Freud, 1905).



Female Hysteria, denotes women as the weaker sex.

FREUD AND PSYCHOANALYSIS

Hysteria is a term used to mean ungovernable emotional excess. The word originates from the Greek word, uterus. Originally meaning an inability to breath.

However, linking them to the 'uterus' suggest the disorder is found only in women.

Hysteria was thought to manifest in women with these symptoms; anxiety, shortness of breath, fainting, insomnia, irritability, nervousness, as well as sexually forward behavior.



Dr. Jean-Martin Charcot demonstrating female hysteria patient, 1887.

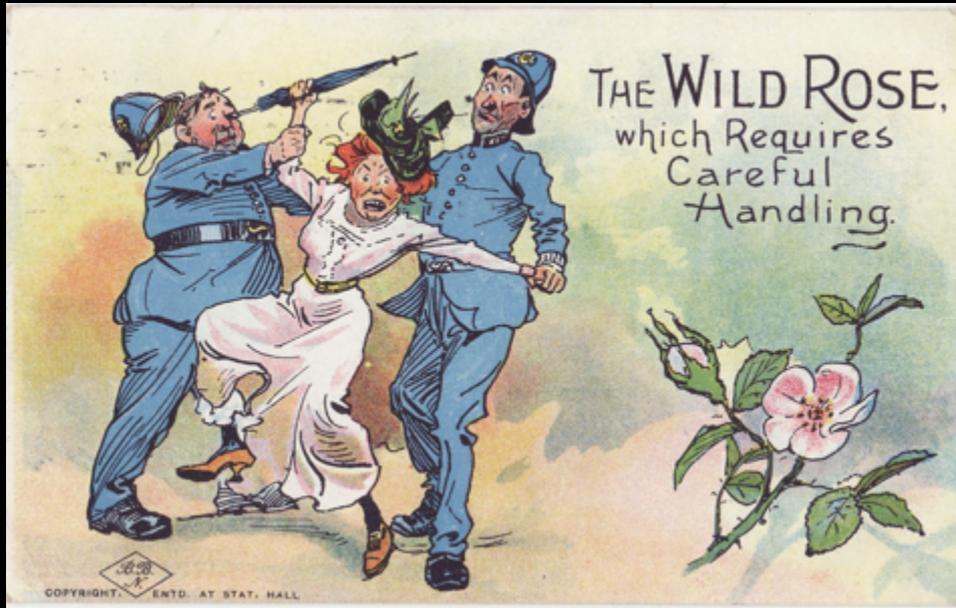
By designating hysteria a medical condition, ideas were 'legitimized' by science.

HYSTERIA AND POLITICS

Freud believed Hysteria was an emotional affliction. The recommended treatment in psychoanalysis was: marrying and having babies to regain the 'lost' phallus.

Cecily Devereux notes in her article, *"Hysteria, Feminism, and Gender Revisited: The Case of the Second Wave"* 2016, that this cements the idea of woman as child bearer and denotes women who don't conform to these norms, as wrong or defective.

It is interesting that these definitions of femininity and motherhood came at the same time women were fighting for more rights and a larger role in society.



Hysteria was often used as a political tool in the media to impede women's rights movements and invalidate their arguments and desire for equal rights.

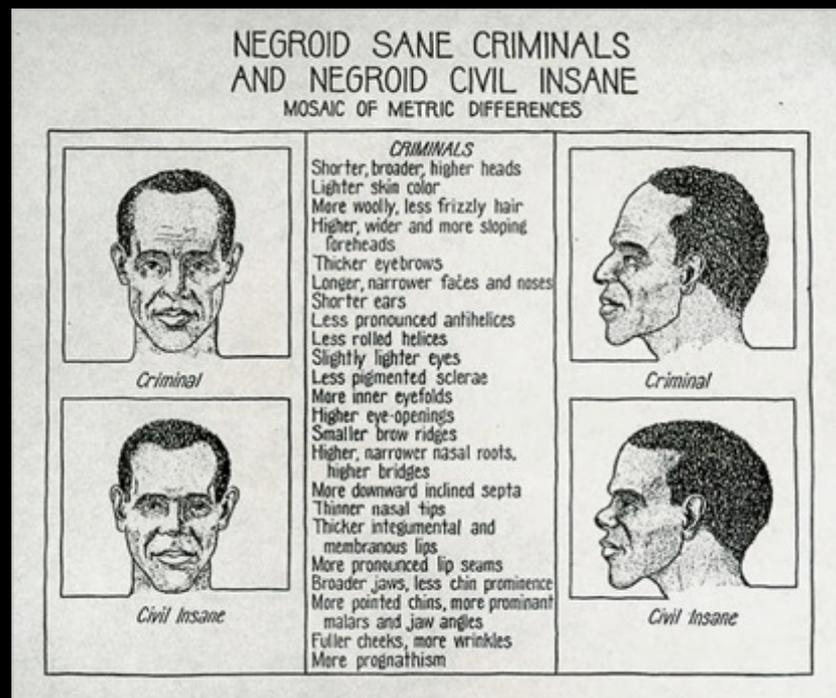
EUGENICS AND PSUDO SCIENCE

Eugenics is the set of beliefs and practices aiming at improving the genetic quality of the human population.

While we are aware of the way the Nazi's in Germany used Eugenics to justify elimination of many people, it was also practiced in the United States years before.

In the late 19th and early 20th century Eugenics was thought of as a method of preserving and improving dominant groups in the population.

It is now generally associated with racist and nativist notions as a reaction to immigration.

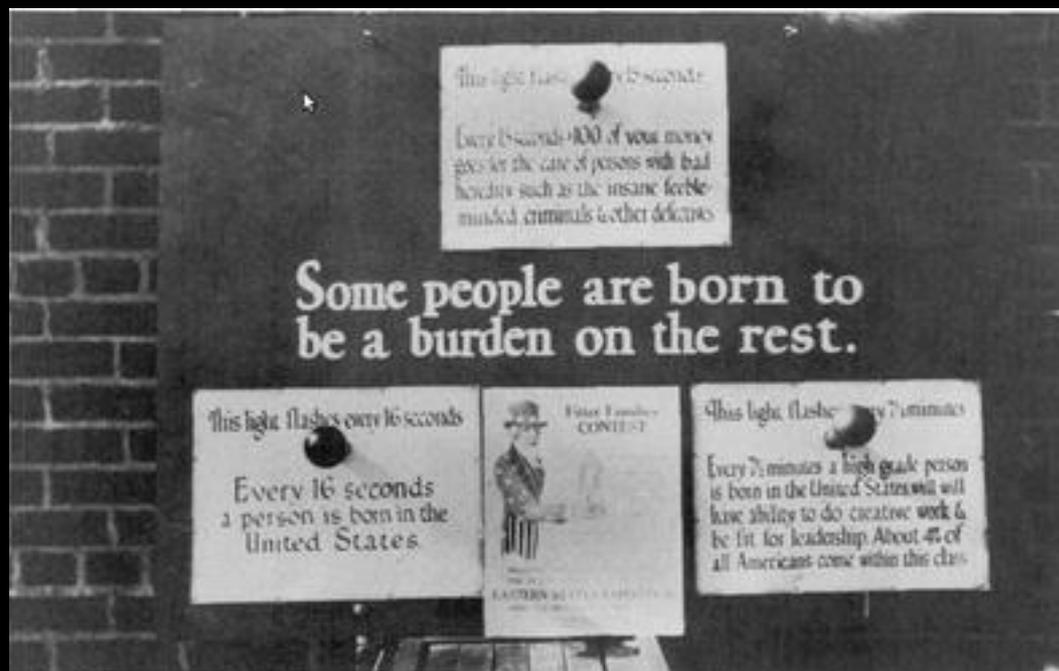


Rooted in the biological determinist ideas of Sir Francis Galton who concluded that social position was due to superior genetic makeup, selective breeding was thought to direct positive evolution.

EUGENICS AND IMMIGRATION

By 1910, there was a large network of scientists, reformers, and professionals engaged in national eugenics projects and actively promoting eugenic legislation.

The American Breeder's Association was the first eugenic body in the U.S., established in 1906. The ABA was formed specifically to "investigate and report on heredity in the human race, and emphasize the value of superior blood and the menace to society of inferior blood."



U.S. eugenics poster advocating for the removal of genetic "defectives" such as the insane, "feeble-minded" and criminals, and supporting the selective breeding of "high grade" individuals, c. 1926

EUGENICS AND IMMIGRATION

Eugenics led to things like:

1. Determining Fit vs. unfit Individuals
2. Forced sterilization
3. Birth Control
4. Better Baby Contests
5. Euthanasia programs
6. Immigration restrictions

They supported the genetic superiority of Nordic, Germanic and Anglo-Saxon people; supported strict immigration and anti-miscegenation laws; supported forcible sterilization of the poor, disabled and "immoral".



An example of the kinds of statistics? used to support Eugenics and anti immigration attitudes.

The US eugenics movement began to lose power in the 1940's and was completely discredited after the horrors of Nazi Germany.

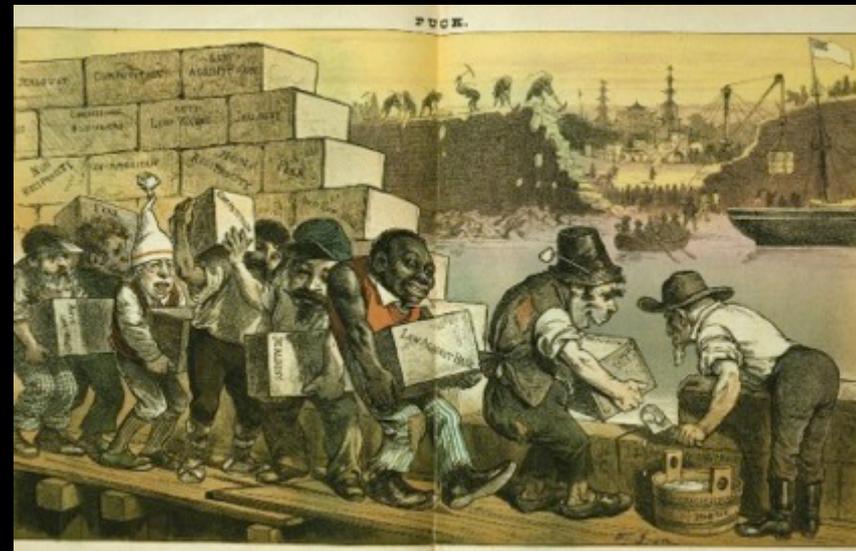
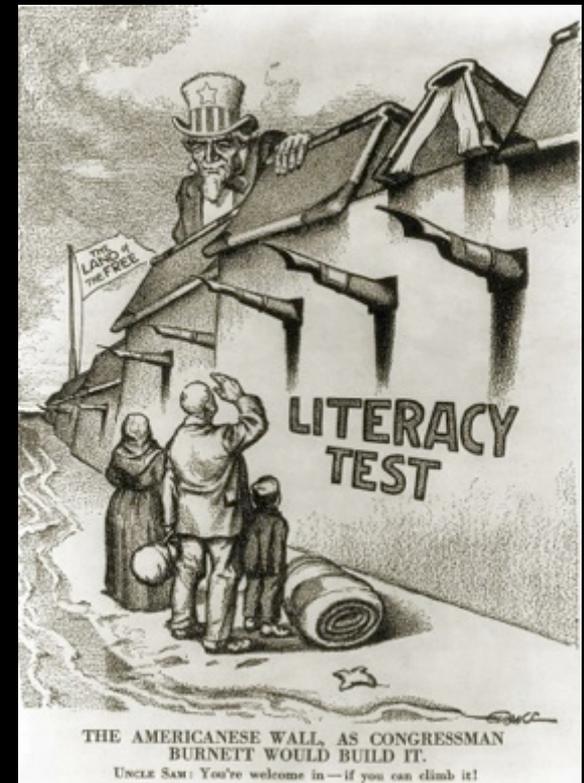
IMMIGRATION

“There was a time in America when the Irish were characterized as apes, Italians as street filth, and Chinese as parasitic locusts. Today, these groups are key tiles in the American mosaic, but their arrival was initially met with fear and opposition. Newspapers and magazine cartoons from the turn of the 20th century illustrate these sentiments.”

Brian Resnick, from the Atlantic, 2011

The Chinese Expulsion Act of 1882 restricted Chinese ability to enter the U.S. and in 1896 an Atlantic author called immigrants, “a hopeless burden” that would dilute the industriousness of the nation.” The *Immigration Act* of 1917 barred an entire range of individuals including: the illiterate, the feeble minded and homosexuals.

Political poster protesting anti-immigration policies. And, a magazine illustration for an AntiChinese Wall,



IMMIGRATION FEAR

America took in more than 30 million immigrants during the Age of Mass Migration (1850-1913), a period when the country had open borders. By 1910, 22 percent of the U.S. labor force – and 38 percent of workers in non-southern cities – was foreign-born (compared with 17 percent today).

Some Americans believed that new arrivals would never fit into American society. In 1924, Congress set a strict quota of 150,000 immigrant arrivals per year, with more slots allocated to immigrants from northern and western European countries than those from southern and eastern Europe.

While anti-immigrant attitudes abounded, immigrants contributed greatly to American economy.



Lewis Hine, *Mechanic working on Steam Pump*, 1920

Recently, Sanford Economists (Ran Abramitzky and his colleagues) have researched this time period of U. S. Immigration to better understand the positive economic effects of immigration.

IMMIGRATION AND ART

Ashcan School—inspired by the painter Robert Henri, The Ashcan School was a group of New York City based artists known for its gritty urban subject matter, dark palette and gestural brushwork.

Their subject matter was revolutionary in America at the time. Not interested in elitist subjects or Modernist abstraction, the Ashcan School believed in the worthiness of immigrants and working-class life.

Their intention was to emphasize the truth and validity of direct experience. This resulted in paintings that portrayed a sense of liveliness, of the working people of NYC and the release from the need to create beauty from the extraordinary.



George Bellows, *The Cliff Dwellers*, 1913

A painting of the crowded energy of an immigrant neighborhood, Lower East Side, Manhattan.

IMMIGRATION AND ART

George Bellows was a member of the Ashcan School.

He made his living as a portrait painter but his greatest fame came with his boxing paintings.

Bellows attended boxing matches in a neighborhood bar that assumed the guise of an athletic club to sponsor boxing matches. Boxing was illegal at this time.

Depicting the raw violence of the sport, Bellows also saw boxing as a metaphor for the violent immediacy of urban life.



George Bellows, *Both Members of This Club*, 1909

The boxing ring was one of the few areas available for advancement for black athletes in the first half of the 20th century. Bellows rarely depicted black people in his paintings. This one was originally titled, *A Nigger and a White Man*.

IMMIGRATION AND ART

Here are some more Ashcan School paintings.

Robert Henri, *The Failure of Sylvester*, 1914



John Sloan, Women Drying their Hair, 1912
John Sloan, Six O'Clock, 1912



THE GREAT MIGRATION

After the Civil War, many of the African Americans who had been enslaved and living in the South, striving for political, economic and cultural equality, moved north. Many of these people moved to Harlem, NYC.

Originally, a neighborhood for the white middle class, by the early 20th century Harlem was home to a growing 'Negro' middle class.

Acknowledging the contributions of African Americans to American culture became a point of reference.

The explosion of culture changed the way the world viewed African Americans.

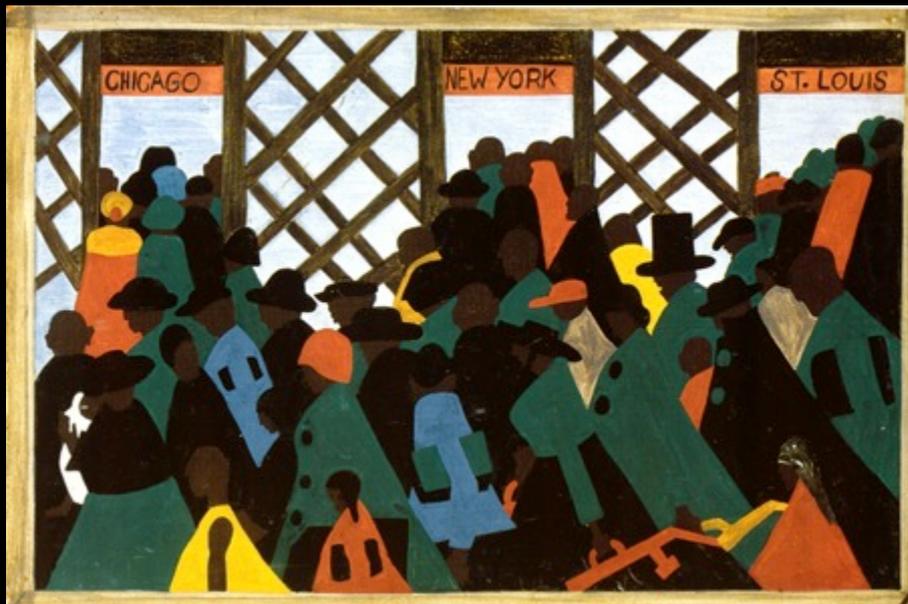


Jacob Lawrence, from the Great Migration series, 1940

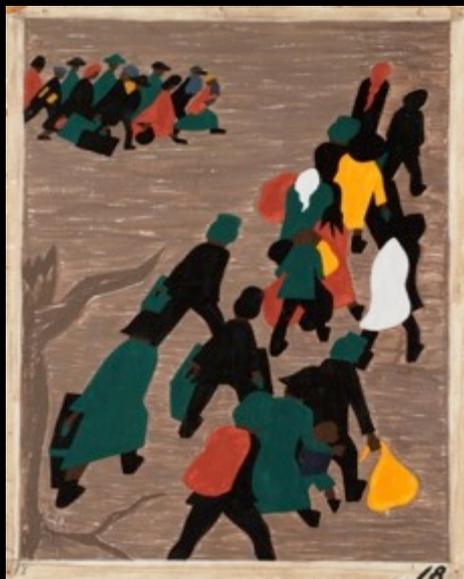
JACOB LAWRENCE

Jacob Lawrence as an African American artist known for his portrayal of African-American life. His series, *The Great Migration*, depicted 60 scenes related to the migration of black Southerners to the North that began around 1915.

Lawrence referred to his style as 'dynamic Cubism' but his work is more closely tied to colors and styles of the Harlem Renaissance.



Jacob Lawrence, from the Great Migration Series, 1940's



HARLEM RENAISSANCE

The Harlem Renaissance is the name given to a social and artistic explosion centered around the Harlem neighborhood in New York City in the early 20th Century.

Considered a golden age in African American culture, artists, writers and musicians, like Langston Hughes, Louis Armstrong, Paul Robeson, Josephine Baker, Aaron Douglas were part of the movement.

Aaron Douglas pioneered the African-American modernist movement by combining contemporary art styles, especially Cubism, with African history and tradition.



Aaron Douglas, *Aspects of Negro Life: Song of the Towers*, 1934

Silhouettes of African Americans find their way in a new world.

AARON DOUGLAS

Douglas created illustrations, paintings and murals related to the history of the negro in America.

His work creates a link between African Americans and their African ancestry through visual elements that are rooted in African art, and thus give the African-American experience a voice in art.



Aaron Douglas, *Aspects of Negro Life: Slavery through Reconstruction*, 1934

IMPORTANT

I hope when you Look at the lecture this week you can see some stereotypes and attitudes about women, people of color and immigrants that we are still dealing with today.

These attitudes, based on fear, show up in politics, art, the media and entertainment.

Learning to see how visual imagery and rhetoric serves those in positions of power may help us dig a bit deeper into meanings.

Next week we move into the Post WWII era and a time referred to as Post-Modernism.



Many things change with the Civil Rights Movement of the 1950s and 60s, the Feminist Movement and War Protests of the 1970s.

Images are not neutral. Ones like this changed minds and laws in America.