

**NUDITY IN PAINTING: ART OR PORNOGRAPHY?**  
**A CASE STUDY OF THE DEPARTMENT OF PAINTING AND SCULPTURE**  
**(KNUST)**

**BY**

Kusi Ankrah Atta (BFA Painting)

A Thesis submitted to the School of Graduate Studies;  
Kwame Nkrumah University of Science Technology, Kumasi,  
in partial fulfilment of the requirements for the degree of

**MASTER OF ARTS IN ART EDUCATION**

Faculty of Art

College of Art and Social Sciences

JUNE 2011

© 2011, Department of General Art Studies

## DECLARATION

I hereby declare that this submission is my own work towards the MA Art Education Programme. And that to the best of my knowledge, it contains no materials previously published by another person or material which has been accepted for the award of any other degree of the university, except due acknowledgement has been made in the text.

Kusi Ankrah Atta (20068254) .....

(Student's Name and ID Number)      Signature      Date

Certified by:

Dr. Patrick Osei – Poku .....

(Supervisor's Name)      Signature      Date

Certified by:

Nana Afia Opoku-Asare, Mrs. ....

(Head of Department's Name)      Signature      Date

## **ABSTRACT**

One of the pertinent problems which artists face today in our society on nude painting is the negative impression associated with the painting of female nude figures. Thus, some people consider female nude painting as immoral and pornographic. This may be due to their religious background, especially if they are Christians, Moslems, Traditional believers or other faiths. The study employed qualitative method of research with purposive sampling technique and simple random sampling with interview and questionnaire to collect the necessary data. The study revealed that nudity in painting or figure painting was introduced by the colonial educators who came to teach art at Achimota College in the 1960s. The research discovered that nudity in painting is art but not pornography: because it is used as a study object by the students in the Department of Painting and Sculpture in KNUST where models are used to learn the anatomical structure of the human figure in order to train high calibre painters who meet the artistic standards of the international arts market. Also there is no clear difference between nude figures and that of pornography. Both carry nakedness of the person but there is a thin line between them, which should be left to the viewer to decide which aspect is pornography and which aspect of the nude figure is art based on the purpose of the human figure. In order to train high calibre painters to help the country develop economically, the research recommends that the Government of Ghana see to it that Nudity in Painting becomes an accepted subject in the school curriculum so that pupils and students could study the anatomical structure of the human figure without being ashamed. This is because students who come out

as doctors, artists and other professionals would know the formation of the muscles, bones, and the different shapes of the human figure. This will enable fashion design to know the shape of the human figure to enable them design good dresses for each shape of human being whether slim, large, big or medium and also surgeons could know how to draw the human figure before an operation is conducted on them and how to identify the exact position of the disease from which that the patient is suffering.



## **ACKNOWLEDGEMENTS**

I would like to use this opportunity to express my profound gratitude to all the people who contributed in many ways to make this project a success. The first to be mentioned is my supervisor, Dr. Patrick Osei-Poku, for taking his time in reading through this text and providing constructive suggestions to make this project a reality. I also thank Dr. Mavis Enti, a lecturer at the Department of Art Education (KNUST), for her contributions to this thesis.

I am also grateful for the encouragement given me by Mrs. Nana Amponsaa Opoku – Asare, my friends Joseph Yaw Yeboah and Richmond Boafo, my Mum and Dad, God bless you. Again, I am grateful to Kofi Sarfo and all my brothers and sister for the support given to me.

Finally, my greatest indebtedness goes to the Almighty God whose spiritual mercies, overshadowing peace and protection created the congenial atmosphere for me to do this project.

## TABLE OF CONTENTS

PAGE	
Declaration Page	ii
Abstract	iii
Acknowledgements	iv
Table of Contents	v
List of Plates	viii
List of Tables	ix
 CHAPTER ONE – INTRODUCTION	
1.0 Overview	1
1.1 Statement of the Problem	1
1.2 Research Questions	2
1.3 Objectives of the Study	2
1.4 Delimitation	3
1.5 Definition of Terms	3
1.6 Abbreviations	3
1.7 Library Research	4
1.8 Importance of the Study	4
1.9 Arrangement of the rest of the Text	4

## CHAPTER TWO – REVIEW OF RELATED LITERATURE

2.0.	Overview	5
2.1	What is art?	5
2.2	Historical Aspects of Nudity	8
2.3	Nakedness and Nudity	15
2.4.	Morality and Nudity	22
2.5.	Why Women as the Models?	23
2.6.	Effect of Nude Work	26
2.7.	Review of Selected Nude Works	27
2.8.	Reasons for Nude Works	33
2.9.	Pornography	34
2.10.	Effects of Pornography	35
2.11.	Painting as a Programme of study in relation to Nude Painting	40
2.12.	Socio – Cultural Perception of Nudity	41
2.13.	Socio – Cultural Perception of Pornography	43

## CHAPTER THREE- METHODOLOGY

3.0.	Overview	46
3.1.	Research Design	46
3.1.0	Phenomenological Research	48
3.1.2	Survey Research	48
3.1.3	Case Study	48
3.2.	Population for the Study	49
3.3.	Sampling Technique	49
3.4.1.	Purposive Sampling	50
3.4.2.	Simple Random Sampling	50



3.5.	Data Collection	51
3.6.	Interviews	51
3.7.	Questionnaire	52
3.8.	Validation of Data	53
3.9.	Administration of Question	53
3.10.	Analysis and Interpretation of Data	53

## CHAPTER FOUR- PRESENTATION AND DISCUSSION OF FINDINGS

4.0.	Overview	56
4.1.	Background Information on Respondents	56
4.2.	Demographics	57
4.3.1	Opinions about Art	57
4.3.2.	Opinions about Nudity	58
4.3.3.	Opinions about Pornography	60
4.3.4.	The Constituents of Art Work	61
4.3.5.	The Constituents of Pornographic Work	63
4.4.1.	Rationale for Painting Nude Models	64
4.4.2.	Reactions of Models	65
4.4.3.	How Artists feel when Painting the Nude Models	67
4.5.1.	Perceptions about Nude Works	68
4.5.2.	Moral and Immoral Implications of Nude Works	69
4.5.3.	Social Implications of Pornographic Materials	71
4.5.4.	Is nudity in Painting Pornographic?	72
4.5.5.	Is nudity in Painting an Art?	73
4.5.6.	Difference between Nude Figures and Pornography	74
4.5.7.	Why Nude Painting in the Painting Programme?	75
4.5.8.	Have the objectives been achieved?	76



## CHAPTER FIVE – SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0	Overview	80
5.1	Summary	80
5.2	Conclusions	81
5.3	Recommendations	82

REFERENCES	84
------------	----

APPENDIX ‘A’	91
--------------	----

APPENDIX ‘B’	95
--------------	----

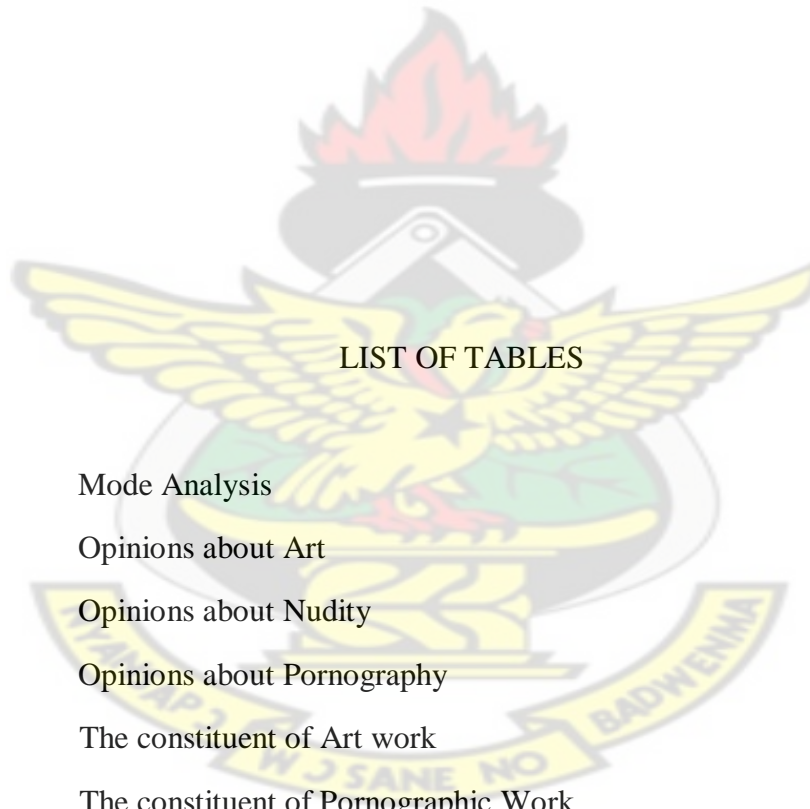
APPENDIX ‘C’	98
--------------	----

## LIST OF PLATES

PLATE		PAGE
Plate 1	A painting showing expression	7
Plate 2	Akuaba doll	8
Plate 3	The Expulsion from Paradise	8
Plate 4	Venus of Willendorf	10
Plate 5	Titian's Venus of Urbino	24
Plate 6	Giorgione's <i>Sleeping Venus</i>	28
Plate 7	Venus of Urbino	29
Plate 8	Venus with a Mirror (The Rokeby Venus)	31
Plate 9	Jean-Auguste-Dominique	32
Plate 10	‘Dipo’ Girls	42
Plate 11	Nude Painting (1 <sup>st</sup> Woman by Benefit 2011)	60
Plate 12	Pornographic picture to stimulate the observer	64
Plate 13	Aretino, Venus by Sansovino	69

Plate 14	Praxiteles' statue of Aphrodite	70
Plate 15	Pornographic and Nude images	75

KNUST



# LIST OF TABLES

TABLE		PAGE
Table 1	Mode Analysis	54
Table 2	Opinions about Art	58
Table 3	Opinions about Nudity	59
Table 4	Opinions about Pornography	61
Table 5	The constituent of Art work	63
Table 6	The constituent of Pornographic Work	64
Table 7	Rationale for Painting Nude Models	65
Table 8	Reactions of Models when Painting them in the Nude	66
Table 9	Opinions about how Artists feel when Painting the Models	67
Table 10	Perceptions about Nude Works	69
Table 11	Moral and Immoral Implications of Nude Works	71

Table 12	Social Implications of Pornographic Materials	72
Table 13	Is nudity in Painting Pornographic?	73
Table 14	Is nudity in Painting an Art?	74
Table 15	Difference between nude Figures and Pornography	75
Table 16	Why Nude Painting in the Painting Programme?	76
Table 17	Have the objectives been achieved?	77
Table 18	Is nudity in Painting helpful?	77



## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0. Overview**

This chapter describes the problems that artists face in the course of the study of nude figures. The chapter explains how the researcher tried to solve this problem by setting some research questions, and objectives for the study and efforts made to use information obtained from some libraries as secondary data to support the arguments on some benefits that can be derived from the study.

#### **1.1 Statement of the Problem**

One of the pertinent problems which artists face today in Ghana on nude painting is the negative impression associated with the painting of female nude figures. Thus, some people consider female nude painting as immoral and pornographic. This may be due to their religious background, especially Christians, Moslems, Traditional believers and others. For instance, during a nude painting class taught by the researcher, a Moslem had to be given the chance to do something different from nude painting because he was fasting and it is not permissible for Muslims to draw nude persons (Personal Observation, 2006).

To infer from the point stated above, Smith (1997) said that there have been some controversy surrounding nudity in art since the 19th century. Due to this some Victorian paintings of the nude are still hidden from public view in the sense that the nude was vilified by the state as incitement to unregulated sexual activity.

A preliminary study made by the researcher revealed that nude painting is painting of models that are clothless, which may be male or female. According to Adams (1999), nude painting started from the Pre-historic era, and its inclusion in the curriculum of the painting programme is to learn the human anatomy. It is crucial to say that the study of the nude model “formed the basis for academic training and representation from the 16th to the 19th century” (Chadwick 2002, p. 55). In this thesis, the researcher would want to know whether nudity in painting is art or pornography, and to identify perceptions of people towards nude painting.

All the points stated above have made the researcher to investigate the topic: Nudity in Painting: Art or Pornography? This is also to learn about people’s perception about nude painting. The selected populations for the researcher’s study were students, non teaching staff and lecturers from the Department of Painting and Sculpture in KNUST.

## **1.2. Objectives of the Research**

The objectives of the study are:

1. To determine what constitutes art and pornography.
2. To find out what is entailed in nude painting in the selected department of KNUST.
3. To identify the perceptions of people towards nude painting as being art or pornography.

## **1.3. Research Questions**

1. What are the differences between art and pornography?

2. What are the similarities between art and pornography?
3. What are the perceptions of students and lecturers in KNUST towards nude painting in the Faculty of Art?
4. Why is nude painting in the curriculum of the KNUST Painting programme?

#### **1.4. Delimitation**

This research study is limited to the Department of Painting and Sculpture in the Faculty of Art: Kwame Nkrumah University of Science and Technology in Kumasi and content wise, it also focuses on female nude painting.

#### **1.5. Definition of Terms**

- **Nudity** - is the painting of models that are clothless.
- **Painting** - is the art of applying paint on the female model.
- **Pornography** – are pictures that describe naked figures for people to feel sexually excited in a way that will make people offensive.
- **Anthropologist** – they are people who study the human race, their origin, development, customs, and beliefs.
- **Apollo and Herakles** – they are some of the gods of the Greek used during their nude sporting activities.
- **Immoral**: people's behaviour that are not considered to be good or honest by most people.

#### **1.6. Abbreviations**

- KNUST – Kwame Nkrumah University Of Science And Technology

- UEW – University Of Education, Winneba, Kumasi

### **1.7. Importance of the Study**

1. The research findings serve as a useful tool for the general public as a form of education on nude painting.
2. The study can also benefit students and lecturers on the distinction between art and pornography in painting.
3. The research findings serve as a resource and a reference material for future researchers.

### **1.8. Arrangement of the rest of the Text**

Chapter two provides review of literature which includes historical aspects of nudity, morality and nudity, and Pornography. Chapter three deals with the research methodology and it identifies and describes the research procedures and techniques employed in the study. Chapter four deals with the main findings of the research, the analysis and interpretation of the data gathered for the study. Chapter five provides the summary, conclusions and recommendations of the study.



## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.0. Overview**

The literature focuses on nine areas:

- What is art?
- Historical aspects of nudity
- Why are women used as the model?
- Morality and Nudity
- Nakedness and Nudity
- Pornography
- Painting as a programme of study in relation to nude painting
- Socio – Cultural Perception of Nudity
- Socio – Cultural Perception of Pornography.

Under these topics the researcher will review the following subtopics: the effects of nude works, reasons for nude works, review of selected nude works of which the focus will be on Painting, and reasons for pornography and its effects on the society.

#### **2.1. What is art?**

The term Art suffers from inconclusive definition, meaning and interpretation. It therefore lends itself to so many definitions that to get a single definite definition that will satisfy all aspects presents great difficulty. This is because art is as old as humanity.

Right from creation to this day, whatever is done is art (Amenuke, Dogbe, Asare, Ayiku, and Baffoe, 1991).

Art a universal language which is a way of life of a given people. The way of life (culture) of a given people is a whole system of living made up of what the society knows and does. It is the behaviour of the people of a particular society or the personality of the people as a group. It includes their mode of thinking, acting, feeling as expressed in religion, language, art and customs as manifested in their mental or explicit products such as architecture, clothes, ways of dressing, tools and implements, agricultural practice, technology and education of the people (Nketsiah, 1977).

Nyarko (2010) says that there are several definitions for the word art but it depends on where the person is and what the person wants to do. According to Nyarko, a lot of people say that art is the expression of one's self but if by expression of one's self a person takes a cutlass and kills someone can the action be described as art just because that the person is expressing himself/herself? The whole idea is that self expression should be accepted by the society. Nyarko therefore explains that Art simply means doing something that will be accepted by the society by referring to different dimensions in art, such as dancing, walking, and dressing. It means that there are special ways of doing something which should be acceptable by the society in which the individual belongs (Nyarko, Personal Communication, 15th March, 2010).

Gilbert (1995) affirms that art is the expression of the artist's unique view of art and of the world, an outward manifestation of the artist's emotions, thoughts, feelings, fears, dreams, and observations. In artistic expression, the artist uses visuals to say something

to the viewer or the world. For instance, an artist may use painting to express the feeling within him/her. Plate 1 is painting that emphasizes this kind of feeling.



Plate 1: A painting showing expressionism

From expression emerged the word “expressionism” (abstract, action expressionism), which was an art movement of the late 19<sup>th</sup> to early 20<sup>th</sup> centuries formed mostly by German artists because most of the leading artists were from there. Gilbert (1995) says this art looked inward to the soul and psyche for inspiration. The artists who practised this technique explore their emotions, their own passions and terrors as basis for painting. Some of the artists who practised abstract expressionism are Kathe Kolluiz, Jackson Pollock, Vincent Van Gogh and Paul Gauguin. This definition of Expressionist art is relevant to this study because the research seeks to know the perceptions or opinions of respondents on whether nudity in painting is art or pornography.

Gilbert (1995) opines that each art work we see is the product of its own culture, with its own prevailing standards of taste. Each represents what the person who made the work and the audience for whom the work was intended, believed to be art. For instance, *Akuaba doll* (Plate 2) of Ghana and *The Expulsion from Paradise* by Masaccio (Plate 3)

are all art in the sense that both express ideas and also they are beliefs of two different cultures. Even though drawing of the nude started from the pre-historic time, it is not clear whether staff and students of the Department of Painting and Sculpture in Kwame Nkrumah University of Science and Technology, Kumasi, see it as art or something different because nude painting originates from a different culture. This is why this researcher has decided to find out local views on the essence of the topic “nudity in painting art or pornography?”



Plate 2 Akuaba doll

Source: randtribal .com



Plate 3 The Expulsion from Paradise by Masaccio

Source: Brancacci Chapel, Santa Maria del Carmine, Florence, Italy.

## 2.2. Historical aspects of Nudity

In life, it is very important to know the past, in that it can help us to understand the future better. The more we know about our past, the better we understand our present (Adams,

1999). According to Adams (1999), pre-history is defined as the time before people developed writing system. From the historical point of view, nudity started from the pre-historic time when men were living in caves and drew on their caves, the nude figure. This has made some anthropologists presume that humans originally lived naked, without clothing, in their natural state. Because of the assumption, the people of pre-historic times are believed to have adapted animal skins and vegetation in order to protect themselves from cold, heat and rain.

Garder (2005) states that majority of pre-historic sculptures show either animals or humans. The human figures presented were more of females than males and they were invariably depicted nude, although scholars generally assume that human beings wore garments covering parts of their bodies. This perhaps is the reason why women are mostly used as models and not men. Garder also says that archeologists have discovered statuettes of women, they have dubbed “Venuses”, for instance “Venus of Willendorff” (Plate 4) which is believed to be the oldest nude female figure. The purpose was for fertility and sexuality.



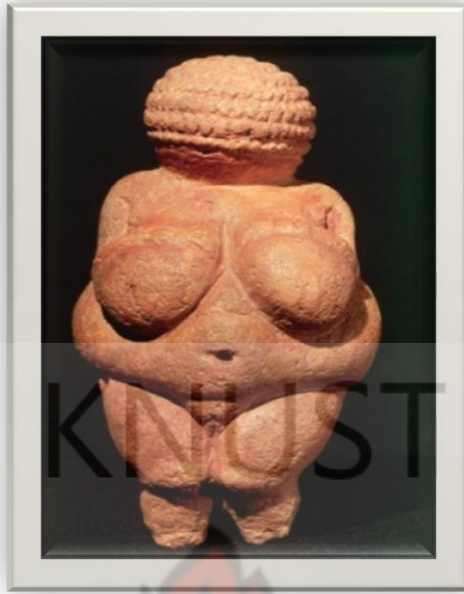


Plate 4 (Venus of Willendorf. Stone 43/8 high. Austria, C 25, 000 – 20,000 BCE)

Source: Smithsonian Report for 1909 (published in 1911)

According to Joanne (1992), there is scanty evidence on nude models during the Renaissance era. Most critics agree in tracing the origin of nude study to the theories of Leon Battista Alberti, as expressed in his treatise on painting. In his discussion of "variety" in the *Istoria*, Alberti explicitly calls for a contrast between naked and clothed figures. Alberti's text also contains the following passage that advocates nude study:

*Just as for a clothed figure we first have to draw the naked body beneath and then cover it with clothes, so in painting a nude, the bones and muscles must be arranged first, and then covered with appropriate flesh and skin in such a way that it is not difficult to perceive the positions of the muscles. As Nature clearly and openly reveals all these proportions, so the zealous painter will find great profit from investigating them in Nature for himself (Alberti, as cited in Joanne, 1992, p. 51)*

It can be deduced from Alberti's reference to the position of muscles suggests that he had male nudes in mind, because muscular development was one of the characteristics that

distinguished the Renaissance notion of the male from the female. According to some art historians, Alberti's invocation of nude study reflected the practice of early 15th century Florentine artists, specifically Brunelleschi, Donatello, Ghiberti, Masaccio, and Luca della Robbia, even though no "life" studies by those artists have survived (Joanne, 1992).

Joanne (1992) also states that Joseph Meder claimed that Pisanello's drawing of "Women Bathers" in Rotterdam of about 1424 was the earliest extant example of a life study from the female, which most art historians apparently agree on in spite of its conventional representation of the female body. Bathing as a subject for the display of female nudes also appeared before the mid 15<sup>th</sup> century in northern Europe.

According to Arieti (1975), in most of human history, nudity was a natural and normal part of life. People were nude when environment and conditions favoured them. Arieti says the true foundations of nude recreation and social nudism started in Ancient Egypt under Pharaoh Akhen-Aton (1385 - 1353 B.C.). It was during these times that students in Greece exercised and received their education in the nude. It is this proof that might lead one to assume that the Greeks and Romans lived in a clothing optional society.

Furthermore, before the Judeo-Christian-Moslem concept of body shame came into being, most of the tropical and temperate world was one big nudist camp (Arieti 1975). Greeks and Romans wore clothing when necessary or for certain social functions, but bathing and sports were openly enjoyed while naked. As exhibited by their sculpture and ceramics, the Greeks revered youth and physical fitness. To them the body was truly



a work of divinity to be admired in its entirety. The Olympic Games came to an end in 393 A.D. when a Christian emperor banned them because he thought they were pagan.

Arieti indicates that it was not until the Renaissance period that nudity was truly accepted again. In these times nudity was seen as a form of art. Back in Europe, the Renaissance had reawakened the body-acceptance and art of the ancients. Humanism and the celebration of the body were back and even the reluctant Church had to accept the idea that God created man in his own image, and rated the work good.

Instead of using live models, Clark (1970) says most extant drawings of nude women made in the second half of the 15th and the first decades of the 16th centuries were derived from other works of art such as ancient sculpture or manikins because after they accepted that it was good to study the human figure, it became difficult for them to get models to pose for them to draw and paint. So rare are drawings that might reflect a nude female model that Clark (1970) singled out a study by Sebastiano del Piombo for the painting of the martyrdom of St. Agatha, dated 1520, as "one of the first 'life drawings' of a woman that have come down to us"(Clark 1970)

Female models and Renaissance nudes between 1490 and 1520 seem to mark a turning point in the history of the nude female model. This is because in the article "The female model and the renaissance nude: Direr, Giorgione, and Raphael as cited in Bernstein (1992) are advance this as major exponents of the new practice. Those artists expanded their working methods to incorporate the study of the nude female model. It is only from 1490 onwards that artists began to produce a wide range of new images depicting nude, partially nude, or bare-breasted women.

During the era of Classical period, the Greeks had an athletic exercise which played an important part in their daily life. The Greeks credited several mythological figures with accomplishments and even their male gods Apollo and Herakles were commonly depicted as athletes (Rouche, 1987). During the athletic time the bodies of the athletes were anointed with olive oil which was associated with beauty and erotic appeal. The custom of exercising naked was in association with pedagogy.

Arieti (1975) states that, Greek women were not given the chance to partake in the activities nor even to watch the athletes but civilization brought light to Greece by allowing the women to either watch or participate in the events. This suggests that male and female nudity is of essence to artists in general since the purpose of performing naked was for appreciation of the beauty of the human body which is beyond the love of nature.

During the time of the Romans, to appear nude in public was considered disgusting except in appropriate places and context as the public baths. When Christianity became a state religion they abandoned the concept of nudity as “sinful”. In the 6<sup>th</sup> century, Christians were baptized naked but later it gave nudity the connotation that it had previously lacked for Christians (Rouche, 1987).

Nketsiah (1977) say that, some religious experts raise the argument that Adam and Eve who are described as first humans after their transgression against God’s rule and were ashamed of their nakedness decided to make aprons of fig leaves (Genesis 3:7). Nudity itself was not the original sin, but some people take it so, perhaps explaining the taboo against it. These views were from the Jewish perspective. For example, Wadestone (1964), author of "Nudism and Christianity," writes:

*Actually, in the light of the Bible, there is no sin in nudity itself; but if a person uses the nudity for lustful or immoral purposes he has misused it, and this constitutes a sin. The Bible does not speak against nudity nor does it teach that the body is shameful. There is reference to shame in nudity, but this shame was produced in the mind of man, not by divine ordination.*

Dogbe (1977) has also said that the African produced nude figures because they represent unclothed human forms. They are not self-conscious of their nudity but supreme in power and intelligence with the aim of reaching the last stage of life that is ancestorship. This suggests that nudity is very important in traditional Africans' worship.

Yoruba, a tribe in Nigeria makes good use of the nude figures in their tradition and arts. The nude is, however, used in Yoruba art in several ways. Sometimes, nude art is an important part of Yoruba religion and philosophy, serving as the visual paraphernalia used for the worship of various deities because it is an integral part of Yoruba life. The nude signifies that which is revealed, no longer hidden or secret. It implies honesty (Okediji, 1991).

Okediji says that the nude affords many artists an opportunity to express and reveal some hidden features and details of Yoruba life, especially those concealed and not easily encountered in ordinary daily struggles of life. This means many artists visually show the origin, meaning and yearning of that culture, with the use of nude figures.

The traditional use of the nude of the Yoruba art has taken another dimension in modern Nigerian art. Some Yoruba artists continue to express the naked truth of life, as practiced in the culture, making use of many materials. This however, does not deny the fact that the nude is perhaps the most arresting figure in the visual art. The emotional association

of the nude makes it perhaps the most controversial or notorious symbol (Okediji, 1991). Furthermore, the position of the nude in the visual arts is quite similar to that tragedy in drama. As long as poverty, inequality, oppression, and intimidation remain among mankind, sensitive artists can be expected to continue to create nude figures, to expose the hidden truths of the inhuman conditions of life.

But a different case can be made about nudity in Ghana where some people think that nudity in art is a way of encouraging pornography (immoral acts). But some Ghanaian artists like Dogbe, Nyarko and others dispute that fate of nudity being pornography, but to artists they rather think nudity in art is an academic exercise (Personal Communication, Dogbe B, Nyarko O, 2010). This is because the nude, who is often referred to in art as the human figure, has since the history of art, been the most favorite subject of artists. Artists in general will say they find the nude more interesting, that the hand seems to work more easily in swaying rhythms in drawing it and through this may yield more convincing result (Nketsiah, 1977).

According to Nketsiah (1977), the inculcation of nude in painting/drawing in the curriculum of the painting programme was introduced by colonialists with the aim of learning the human anatomy. This is to learn the structure of the bones, and also to know how the muscles behave if the model poses.

### **2.3. Nakedness and Nudity**

According to Hollahan (1972), nakedness and nudity which are two terms usually taken by lexicographers to be synonymous, are actually poles apart in both denotation and

connotation, particularly in their subtly differing connotative emphasis. In his mind, he says, nakedness and nudity, taken as possible human conditions with distinct accompanying attitudes, are as different as love and lies, or as truth and art.

Clark (1970) makes it clear that he has the highest regard for his subject. At various times, he describes the nude as "our chief link with the classic disciplines" (p. 3), as "not the subject of art, but a form of art" (p. 5), as "the most serious of all subjects in art" (p. 28), and as "the most complete example of the transformation of matter into form" (p. 27).

According to Clark, "naked" pertains to life, and "nude" pertains to life transformed by art. The English language, with its elaborate generosity, distinguishes between the naked and the nude. Again, Clark says that to be naked is to be deprived of our clothes, and the word implies some of the embarrassment most of us feel in that condition. The word "nude," on the other hand, carries, in educated usage, no uncomfortable overtone. The vague image it projects into the mind is not of a huddled and defenseless body, but of a balanced, prosperous, and confident body: the body re-formed.

According to Clark the word "nude" was forced into vocabulary by critics of the early eighteenth century to persuade the artless islanders that in countries where painting and sculpture were practiced and valued as they should be the naked human body was the central subject of art.

To this initial distinction Clark returns several times during his lengthy study. The term "nude" refer to the artistic treatment of the unclothed human body, among the illustrations for this idea being Courbet's *La Source*, Michelangelo's *David* and



*Crucifixion*, a series of famous statues of Apollo, the *Aphrodite of Melos*, Giorgione's *Venus*, Titian's *Venus*, Rubens' *Three Graces*, Renoir's *La Baigneuse Blonde*, Degas's *Jeunes Filles Spartiates*, and a variety of others, two hundred and ninety-eight in all. On the other hand, in Clark's discussion, "naked" refer to actual and non artistic instances of unclothed humanity.

Also, in his opening chapter, Clark (1970) says that the nude is an art form invented by the Greeks in the 5th century B.C. in order to treat artistically a fascinating but problematical object, the human body. "The body is not one of those subjects which can be made into art by direct transcription" (p. 15). Essentially, then, the nude in art is the result of an idea, arrived at by a long process of trial and error, and implying a philosophy of human nature. The essence of this philosophy is the proposition that the human body is beautiful and meaningful, particularly when transformed by an enhancing vitality or by the artistic process. The emphasis in Clark's discussion is always on the artistic process and end result rather than on the body itself. Nevertheless, he says, the body is important, in that the naked body is no more than the point of departure for a work of art, and it is a pretext of great importance.

*Human body, as a nucleus, is rich in associations, and when it is turned into art these associations are not entirely lost. For this reason it seldom achieves the concentrated aesthetic shock of animal ornament, but it can be made expressive of a far wider and more civilizing experience. It is ourselves and arouses memories of all the things we wish to do with ourselves; and first of all we wish to perpetuate ourselves (p. 8).*

Clark (1970) reference to the naturalness of erotic desire leads him to consider another question important to art critics: should the nude representation arouse "desires appropriate to the material subject"? Clark disagrees with critics who say no to this

question, boldly asserting rather that no excellent nude can fail to arouse some sexual feelings, human nature being what it is. It is necessary to labor the obvious and say that no nude, however abstract, should fail to arouse in the spectator some vestige of erotic feeling, even though it is only the faintest shadow and if it does not do so, it is bad art and false morals.

The desire to grasp and be united with another human body is so fundamental a part of our nature that our judgment of what is known as "pure form" is inevitably influenced by it; and one of the difficulties of the nude as a subject for art is that these instincts cannot lie hidden, as they do, for example, in our enjoyment of a piece of pottery, thereby gaining the force of sublimation, but are dragged into the foreground, where they risk upsetting the unity of responses from which a work of art derives its independent life. However, the amount of erotic content a work of art can hold in solution is very high. The temple sculptures of tenth-century India are an undisguised exaltation of physical desire; yet they are great works of art because their eroticism is part of their whole philosophy.

Clark asserts that the nude also provides a vivid reminder of another wide range of human experiences and emotions: harmony, energy, ecstasy, humility, and pathos. In short, the nude seems to be an expression of "universal and eternal value" (p. 9). The nude being the conquest of an inhibition that oppresses all but the most backward people; it is like a denial of original sin. This is not, as is sometimes supposed, simply a part of paganism. Romans were shocked by the nakedness of Greek athletes, and Ennius attacked it as a sign of decadence. Needless to say, he was wide off the mark, for the



most determined nudists of all were the Spartans, who scandalized even the Athenians' allowing women to compete, lightly clad, in their games.

Clark (1970) and subsequent moralists considered the matter in purely physical terms, but in fact, Greek confidence in the body can be understood only in relation to their philosophy. The body expresses above all their sense of human wholeness. Nothing that related to the whole man could be isolated or evaded; and this serious awareness of how much was implied in physical beauty saved them from the two evils of sensuality and aestheticism.

Clark then concludes his introductory chapter with his idea, already noted here in part, of the serious artistic value of the nude: "Before the *Crucifixion* of Michelangelo we remember that the nude is, after all, the most serious of all subjects in art" (p. 29). On the basis of the foregoing paraphrase of Graves's poem "The Naked and the Nude" and the summary of Clark's analytical book "The Nude" with its expository first chapter, one can draw certain conclusions. Immediately, of course, one sees.

Apart from the huge difference that is implied in the fact that one writer uses the medium of a four-hundred-page analysis and exposition whereas the other uses a brief ironical poem to express his ideas; another basic difference seems to exist. That is, Graves and Clark as cited in Hollahan (1972) appear to be at loggerheads over their use of the polarized terms "naked" and "nude." To Clark, "naked" means simply the embarrassedly unclothed human body whereas "nude" means an ideal art form. To Graves, "naked" means the dignified human body in an unembarrassed unclothed state, a figure of passion, intellectual interest, and religious significance; on the other hand, to Graves "nude" means prurience and deceit. This shows that Clark is interested in art objects, in

the artistic process and its resultant finished form whereas Graves is interested in morality, psychology, and justice in everyday human experience.

Clark views art, particularly the art of the nude, as one of man's highest achievements whereas Graves is mainly indifferent to art, although for the sake of an almost polemical argumentative position, he presumes to be opposed to art, by which, he means deceptiveness, as well of course as the nasty prudery of various debasements of the artistic tradition of the nude. Clark praises the highest art; Graves damns the lowest. However, despite these undoubted differences in subject matter, attitude, and treatment, the two writers have much in common. Basically, Clark and Graves are in agreement in their moral and intellectual assumptions, even though Graves's concern is with life and Clark's is with art.

The difference between them is partly only a matter of terminology and emphasis: to the concept "nude and prurient," Graves opposes "naked and unashamed"; on the other hand, to the concept "naked and awkward," Clark opposes "nude and unified by artistic idea" Their similarities can be made clearer by a closer examination of Graves's poem, with the possibility in mind that the poet may be indebted to the art historian not only for an initial catalytic stimulation but also for some of the intellectual substance of his poem. At the least, the point by point correspondences between their views are remarkable.

Gomm (1995) states that the nude in art, whether male or female, can be a representation of power, delight, fecundity or shame. Sculptured and painted, the nude was intended to transport the viewer into a world of the imagination. The nude occurs in both mythological and biblical narratives. Venus (Aphrodite), goddess of beauty and love, is

often shown unclothed but Minerva (Athene), goddess of wisdom, only rarely so. Elsewhere a nude might signify poverty or truth.

Inherited from ancient Greece was the idea of a Golden Age when mankind was in harmony with nature and clothes were not needed. Likewise, Adam and Eve wandered in the Garden of Eden and “they were both naked, the man and his wife, and were not ashamed.”(Genesis 3:10)

The female nude may express the abundance of nature and the source of life. However, “natural” the result appears, the artist has often perfected the form. Inspired by classical prototypes, the idealized male may be given strength and grace, and the female charms that accord with taste and fashion. Even if the subject warns against the dangers of love, the figure may still be profoundly sensual. From Renaissance until the second half of the 19<sup>th</sup> century, the female nude was painted in innumerable ways to delight dream, like Pygmalion, that she comes alive (Clark 1970).

To be without clothes is also to be vulnerable. When Adam and Eve were expelled from Paradise, “the eyes of them both were opened, and they knew that they were naked; and they sewed fig leaves together, and made themselves aprons.” (Gen. 3:7). They knew shame for the first time. Moreover, the Old Testament deemed that “nakedness of thy father or the nakedness of thy mother, shalt thou not uncover”, hence the embarrassment felt by Shem and Japheth when they saw Noah exposed in his drunkenness.

Christ’s nakedness or near nakedness at the Flagellation and Crucifixion, or in a Pieta presents him as defenseless and thus heightens the sense of sorrow. Most shaming of all is the nakedness of those who suffer in hell. Above all, the nude is the first true history

of one of the most important themes in European art and art lovers, historians and artists like Sir Kenneth Clark (Clark, 1970, p.17).

#### **2.4. Morality and Nudity**

American artists and critics conceded that some art might be immoral, but asserted that people educated in art could tell a pure nude from an impure nude. However, they rarely gave examples of an impure painting of a nude. Daniel Huntington, President of the Academy of Design, described a painting that violated Parisian moral criteria, it showed Jupiter showering a nude girl with gold. "There was nothing obscene or immoral in the nudity of the girl, but the idea that was suggested, seduction by the gold, made it objectionable to many" (Evening Telegram, 15 Nov. 1967, p. 4). It was formerly many times worse than now, but the American public still needs an immense deal of educating in the general principles of art before it will be able, as the most ordinary small shopkeeper in any continental city may, to distinguish between a pure nude and an impure nude.

To show that Comstock (1967) own impurity did not cause him to see obscenity or immoral where others saw beauty and purity, Comstock borrowed discourses about obscenity in art from the art world, trying, unsuccessfully, to alter their meanings. Comstock's statement that nudity in art might be acceptable in some circumstances highlighted a division among his supporters, some of whom claimed that nudity was inevitably harmful. For example, Comstock argued that nudity might be acceptable, but pictures of nudes that incited sexuality were not; nudity could not be tolerated when "the brow" is "insincere" or "the physical beauty suggests a moral ugliness" (Comstock 1967, p. 7).

## **2.5. Why women as the models?**

The historical prevalence of female nude images cannot be denied (Berger, 1977; Bordo, 1993; Callaghan, 1994; Clark, 1985; Nead, 1992; Pollock, 1988). The availability of these nudes has affected how men and women receive them. Both understand that the female nude is there to be looked at, an active process by the assumed male viewer (De Lauretis et. al., 1987) and that she invites the gaze, the passive position of being viewed (Berger, 1977). Looking at the nude is an interactive process, one that calls on individuals to "do gender" (West and Zimmerman, 1987) to "reflect or express" who they are.

Both men and women have access to shared, readily available cultural scripts for interpreting and responding to female nude images (it is part of the "cultural toolkit") (Swidler, 1986), although there are gendered differences in those interpretations and responses. Neither men nor women, however, are culturally adept at the interpretation and use of nude male images; they have particular difficulty commenting on the male in the soft porn pose.

Thus, some images of male nudes require more "work" by individual viewers because cultural scripts are less readily available. For example, one female nude (Titian's Venus of Urbino, Plate 5) is recognized as art because of the conceptual frame that surrounds her: the old-looking paint that conveys her body and position, her body shape that suggests a model from a past time, and her pose that harkens back to a particular period of art. These cues frame her and instruct respondents on how to understand her: she is to be revered, admired, and kept in the sacred realm of art, where the bodies are not



presented for sexual pleasure. Thus, the context and content of nude images exist in a dialectical relationship.



Plate 5 (Titian's Venus of Urbino)

Source: Benson, Ways of seeing (2001)

Betterton (1987, p.11) asserts that when women are given the opportunity to view nude males that "power and control are not so easily reversible" as who "has the power to look is embedded in cultural forms" Bordo (1999) suggests the same uneasiness for men. "For many men," Bordo (1999, p.172) states, "both gay and straight, to be so passively dependent on the gaze of another person for one's sense of self-worth is incompatible with being a real man'. A similar assertion has also been made by Coward (1985) and Davis (1991), who argue this, is because men have controlled who looks at whom. While female nude images are prevalent in society (though their positioning as active or passive may be disputed), the opposite is true of male nudes. These images are less common and less available for objectification (Coward, 1985; Davis, 1991; Saunders, 1989).

For women, looking at men is complicated as well. Disch and Kane (1996) note there can be ramifications associated with "peeking excessively" at naked men. To look critically at men goes against the feminine role and disrupts the power relationship. Everyone seems more comfortable when a woman gives up her authoritative position and assumes a docile one. Men, as previous researchers have demonstrated, view the female body with a sense of ownership (Berger, 1977). They interpret female nudes as objects of pleasure or derision and by so doing reproduce and sustain heterosexual masculinity on a daily basis. Bordo (1999,) notes that women "are not used to seeing naked men frankly portrayed as 'objects' of a sexual gaze." Women are just learning to be voyeurs. Although women may be more accustomed to seeing male bodies, they are not as accustomed to having those bodies "offered" to them (p. 177).

Eck (2003) notes that some women look at the female nude with an evaluative eye. Unlike the men, their eyes are simultaneously on their own appearances. Women viewers use female nudes to reflect on their own bodies and whether these bodies are acceptable to themselves and others. Because the definition of the "ideal" female body is partly imposed from the outside (such as the media, other women, and men), evaluating, judging, and even obsessing about the body are part of being female. According to Eck, both genders, however, talk freely about female nudes in a way that they cannot do when confronted with the male nude.

In short, Eck deduces that men and women have a certain facility with viewing images of nude women but lack the same vocabulary and comfort level looking at men. Based on this fact, the researcher thinks that women are preferred to men as models.



## 2.6. Effect of nude work

Lynda (1998) says that the nude can stimulate the male observer by citing the instance of a young man who was infatuated with Praxiteles' statue of Aphrodite that he hid himself one night in the shrine and masturbated on the statue, leaving stains on its thigh – a testimony to the figure's lifelike qualities and the cue for this particular fantasy of male arousal. In another permutation of this fantasy of male arousal, there is the case from sixteenth-century Italy, of Aretino, who so admired the exceptional realism of a painted nude Venus by Sansorino that he claimed 'it will fill the thoughts of all who look at it with lust'

Lynda also says that over two centuries later after the above instance, there was the example of the bibliophile Henry George Quin, who crept into the Uffizi in Florence when no one was there, in order to admire the Medici Venus and who confessed to having 'fervently kissed several parts of her divine body'. After a critical observation about what caused the male sexual arousal it was concluded that, "for Aretino, the realism of the image seems to draw the viewer directly into a speculation on the female sexual body, rather than towards a meditation on the body in and art". In the case of the Pliny and Quin the arousal came because they were secretly creeping to the place of the statue (the shrine and the gallery) which was unseen by other viewers. Lynda concludes that in all the three cases, the viewer's gaze lacks the elevated intent demanded by high culture and the image is responded to in terms of its content, rather than its formal qualities.

From the researcher's observation of the three nudes - Giorgione's *Sleeping Venus* (c. 1509) (Plate 6), Titian's *Venus of Urbino* (c. 1538) (Plate 7), and *Venus with a Mirror*

(*The Rokeby Venus*) (c. 1648) (Plate 8) works it was found out that the poses depict erotic scenes which in a way can arouse sexual desire in the observer (male). The next stage of the literature takes the reader into some nude works that have been reviewed by the researcher to find out nude works that was done in time past and their relevance to the topic.

## **2.7. Review of selected nude works**

Benson (2001) said that nude figures have been common subject matter in painting and sculpture throughout history. The female body was of particular interest to painters in the Renaissance (the mid-fifteenth century), Baroque (the seventeenth century), and Neoclassical (late eighteenth century) period. However, each period showed its own distinctive treatment of the subject matter.

Giorgione's *Sleeping Venus* (c. 1509) and Titian's *Venus of Urbino* (c. 1538) are from the High Renaissance and Late Renaissance respectively. Diego Velázquez typifies the Spanish Baroque with his *Venus with a Mirror (The Rokeby Venus)* (c. 1648). Finally, Jean-Auguste-Dominique Ingres shows the Neoclassical view of the female figure in *Grande Odalisque* (1814). All four works are oil paintings on canvas, of similar size (three to four feet high by five to six feet long) and orientation. All four depict a realistically portrayed nude female figure reclining on a fabric-draped surface. Each of the four women is portrayed as a real person, in contrast to the subject of Watteau's Rococo-era *A Lady at her Toilet*, who looks like nothing so much as a china doll in her vapid prettiness. Each painting is clearly distinguishable in both style and content from the others.

Benson (2001) further says that Giorgione's *Sleeping Venus* (Plate 6) is the earliest of these four works. It clearly exemplifies the High Renaissance idealized style. Venus is an idealized, mythological creation rather than a real woman. She is shown asleep, unaware of her surroundings (and thus unaware of the viewer). She is carefully depicted, with the chiaroscuro effect of light and shadow combining to delineate her form precisely and delicately. Her pose, with one arm raised over her head, combined with the tousled drapery exhibits a subtle eroticism with no further symbolism necessary to provide clues to the viewer.

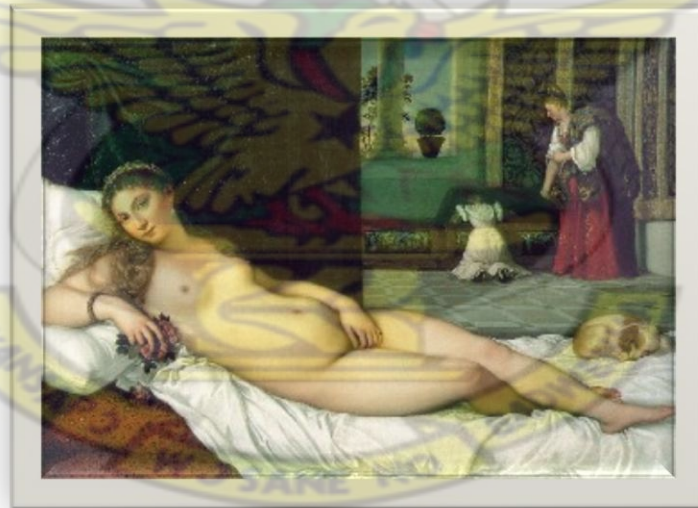


Plate 6 - Giorgione's *Sleeping Venus* (c. 1509)  
Source: Benson, *Ways of seeing* (2001)

Giorgione's painting is the only one of the four set outdoors. The background is a carefully drawn landscape showing intricate, realistic detail and use of linear perspective to produce a typical Renaissance setting for its subject. Unlike Giorgione's subject, Titian's *Venus of Urbino* (Plate 7) is awake and very much aware of her surroundings, and by extension the viewer. Like Giorgione, Titian uses careful, subtly drawn light and shadow to delineate his female figure. Titian's subject is further enhanced by the

masterful use of colour for which he was famous, particularly with the "Titian red" of her hair and the yellowish light which enhances the tones of her skin.

Titian additionally enhances the eroticism of his subject with the languidly drooping flowers in her hand, as well as by placing a small dog (a typical symbol of lust) at the foot of the bed. In the background of Titian's work we see the beginnings of movement away from the purely classical style of the Renaissance. Rather than using an open, spacious landscape as did Giorgione, for a background, he set this painting inside. The typical Renaissance "window effect" produced by linear perspective can be seen on the right side of the painting, but the left side of the background is blocked with a flat black wall which sets off and emphasizes the head and torso of Venus.



*Plate 7 - Venus of Urbino (1538)*  
Source: Benson, Ways of seeing (2001)

The Counter-Reformation movement of the Baroque era, with its emphasis on religious themes, produced a scarcity of female nude images, particularly in southern Europe (the stronghold of the movement), in the seventeenth century. However, private citizens of

this time still commissioned a few works with nude subjects. Spanish painter Diego Velázquez produced *Venus with a Mirror* (Plate 8) (also known as *The Rokeby Venus*) for one such individual (Benson 2001). The Counter-Reformation influence can be clearly seen in Plate 7 painting, of course. The female subject is modestly facing away from us; therefore we see only her back and buttocks (Plate 8). The figure itself is much less clearly delineated than in any of the other paintings discussed here. It is still very clear that this is a nude female, but the blurring of the image obscures the potential eroticism of such a painting. This blurring is further enhanced by the modest view in the mirror, which shows only an unfocused image of the model's face rather than a more accurate view of the breasts and upper torso which would be expected from the angle at which it is placed. The texture shown in the figure and the drapery of the bed on which she reclines is due far more to the painterly brushstrokes themselves rather than to an accurate representation of the image (Benson, 2001).

Velázquez's use of colour is also very different from either of his predecessors in that the subject actually looks rather pale and washed out, almost flat, rather than rich and lush. This is particularly evident when contrasted with the strong red and black colours of the background, and additionally decreases the eroticism of such a subject.





Plate 8 - *Venus with a Mirror (The Rokeby Venus)* (c. 1648)

Source: *Ways of seeing*, Benson (2001)

Velázquez uses a typical Baroque background treatment, flat, lacking in depth and space, focusing the viewer's attention strictly on the picture plane. The woman herself, despite the obscuring of details, is the center of attention, with minimal distractions evident around her.

Ingres, in his *Grande Odalisque*, puts an interesting twist on the nude female figure. Like Velázquez, he shows his subject from the back, but unlike Velázquez, his subject gazes back directly at the viewer (plate 9), similarly to Titian's *Venus*. Rather than seductive, however, her gaze is aloof and detached. The image of the *Odalisque* herself is reminiscent of the Renaissance nudes, with her precisely drawn form delineated clearly.





Plate 9 - Jean-Auguste-Dominique (1814)

Source: Ways of seeing, Benson (2001)

Her colouring is the naturalistic, warm flesh tones of the Renaissance paintings rather than the pale, washed out Baroque skin colour. Unlike the Renaissance attention to proportion, her body is distorted, with both her right arm and lower back elongated and her hips broadened well beyond the realistic (plate 9).

Ingres' setting, on the other hand, owes much to the Baroque influence, showing a lack of depth in the background and focusing the viewer's attention on the picture plane. Rather than an everyday setting like the other images, though, this painting veers away into an exotic setting, as evidenced by the silk draperies, peacock feather fan and hookah. Despite the unusual setting and the connotations of the harem, however, this painting fails to produce the sensuality and eroticism of the Renaissance images, particularly of Titian's Venus.

Benson (2001) asserts that in these four similar yet diverse paintings style and setting produce very different images, with quite different effects on the viewer. Each painting is

sensual in its own way: Giorgione's image of the idealized yet everyday woman contrasts with Ingres' exotically depicted harem resident, while Titian's openly inviting model contrasts with Velázquez's modestly retiring subject.

The inferences drawn from the four nude works is that, the way nude is posed can affect the viewer/observer as well as the artist in the sense that some viewers may be aroused by the part being shown depending on where the observer's interest is. The finishing of the work by the artist also may have an effect on the observer. This indicates that it is only the observer who could determine whether the works selected are art or pornographic work. On the part of the artist, it is understood that some artist has master the front, others the back, and so on. This can have an effect on the rendition of the nude as it being proportionally correct or not.

## **2.8. Reasons for nude works**

Just as for a clothed figure we first have to draw the naked body beneath and then cover it with clothes, so in painting a nude [in nudo pigendo] the bones and muscles must be arranged first, and then covered with appropriate flesh and skin in such a way that it is not difficult to perceive the positions of the muscles. As Nature clearly and openly reveals all these proportions, so the zealous painter will find great profit from investigating them in Nature for himself.

Even though the researcher accepts the fact stated above, he is also of the view that nude works done by painters is for the artist and the observer to know the realities and the aesthetic aspect of the human figure.

## 2.9. Pornography

From the origin of the word "pornography," emphasis is on the subordination of women as a target. "Pornography" derives from the Greek root "pome", which means "sexual slave" or "harlot," and "graphos", which means "description of". Thus, pornography means a description of sexual slavery or the purchase of sex from women, both of which involve an imbalance of power, paradigmatically between women and men (Longino, 1980, pp.42-43).

The working definition of "pornography" is the representation of sexual behaviour that has as a characteristic mark "the degrading and demeaning portrayal of the role and status of the human female. By "degrading and demeaning portrayal, Longino means the portrayal of behaviour that is intentionally injurious or hurtful, physically or psychologically coercive, or which disregards or denigrates the desires and experiences of the other, thereby treating the other as "a mere sexual object to be exploited and manipulated sexually"

MacKinnon (1987, p. 176) also says that "pornography" is when "women are dehumanized as sexual objects, things, or commodities; enjoying pain or humiliation or rape; being tied up, cut up, mutilated, bruised, or physically hurt, in postures of sexual... servility... presented in scenarios of degradation, injury, torture; shown as filthy or inferior; bleeding, bruised, or hurt in a context that makes these conditions sexual.

Moreover, we can contrast it with educational materials, literature, position papers, or protest pamphlets, for example, all of which might contain sexually explicit representations, including portrayals of assault or degradation, without being "pornographic" in the stipulated sense.

## **2.10. Effects of Pornography**

According to Carse (1995), reflecting on the harm caused by pornography, the following must be looked at (a) the harm done to women involved in the production of pornography (models and actresses); (b) harm that is depicted in pornographic material; and (c) harm that is done through the use of pornography or the widespread dissemination, display, and enjoyment of pornographic images of women.

While crimes committed in pornographic production raise extremely difficult and important questions, Japanese are concerned with the possible impact of pornographic materials and their use on attitudes and behavior in our society. And though pornography might be said to be intrinsically morally abhorrent in its portrayal of women in ways incompatible with their status and worth as persons, this is a judgment of its content.

Even though there may be harm that may be caused by pornography, some people have found pornography tasteless, even debased, it is, on balance, a relatively harmless representation of sexual fantasy, enjoyed by consenting adults. A growing number of research studies (Vernon, Brislin-Slutz, and Neal, 1989, p. 482) have documented negative correlations between the exposure to violent pornographic images such as rape, bondage, molestation involving weapons, mutilation and other forms of sexual violence toward women.

Furthermore, Carse asserts that studies suggest, for example, that exposure to violent pornography can significantly enhance arousal in response to the portrayal of rape; that exposure to films depicting sexual violence against women can act as a stimulus for aggressive acts against women; and that prolonged exposure to pornography (of a violent

or nonviolent kind) leads to increased callousness toward victims of sexual violence, a greater likelihood of having rape-fantasies, and a greater likelihood of reporting that one would rape women or force women into unwanted sex acts. These indications are not surprising. The practice of using pornography does, after all, provide powerful reinforcements of the behaviour pornography depict: male camaraderie, exciting music and visuals, and sexual arousal are often an integral part of its use.

Carse (1995) indicates that to deny any relation between pornography and attitudes, and behaviour, would be to deny standard conceptions of learning according to which repeated exposure to phenomena, especially when such exposure is made vivid and compelling as it is through sexual arousal, tends to lead to acceptance and habituation. Many who support the legal restriction of pornography see a strong connection between the pervasive violence on the part of men toward women and the unequal status of women in our society.

The harmful effects of pornography are in the main not direct and individualized, but indirect, cumulative, and as such, inextricably bound up with other social practices and conditions figuring in the abuse and degradation of women. Except in rare and extreme circumstances, the harm of pornography cannot be tested for in studies of the direct effects of pornography alone, let alone individual pieces of pornography (Vernon, Brislin-Slutz, and Neal, 1989. p. 482).

Regardless of the actual plots of pornographic books, films, or shows, or the representational content of pornographic images, the focal point and purpose of heterosexual pornographic practice is male sexual pleasure. Even when women's pleasure is of issue, it is found in the satisfaction of men's desires, in doing anything and



everything that men want or order to be done (Kappeler, 1986, p. 57). Women are objectified and subordinated in the attainment of men's ends. At the center of pornography is an eroticization of male dominance.

In contrast to the above, exposure to pornography may increase negative attitudes toward women or serve other beneficial needs, despite the apparent belief of most Americans that pornography is dangerous (Byrne and Kelley, 1984). For example, the "Danish Experiment" suggested that freely available pornography was beneficial: After Denmark repealed all censorship laws, there was a marked decrease in sex crimes, including rape, and the decline continued over the following years (Donnerstein, Linz & Penrod, 1987, pp. 61-65; Kutchinsky, 1973 as cited in Vernon, Brislin-Slut, and Neal, 1989. p. 480).

Other supportive evidence concerns the background of juvenile sexual offenders. They had less exposure to pornography during adolescence than did non-offenders. Further, sex criminals reported childhood sexual repression and sexually restrictive parents (Goldstein, Kant, & Hartman, 1974). In each study, exposure to pornography was associated with lessened negative behaviour towards women. Perhaps pornography may be socially beneficial, because it provides a way to satisfy needs through "fantasy-induced masturbation and it helps to avoid acting out fantasies with innocent victims" (Crepault, 1972, p. 154).

Cross-cultural research indicates that the availability of pornography may contribute to the reduction of undesirable behaviour. In Japan, soft-core pornography is widely available and routinely featured in news and business magazines and on TV (Abramson & Hayashi, 1984, p. 179). Japanese pornography often includes the abuse of young women, with Japanese adult movies containing "vivid rape and bondage themes" (p.



180). Indeed, "one of the best ways to ensure the success of a Japanese adult film is to include the bondage and rape of a young woman" (p. 178).

In the U.S.A by contrast, stimuli thought to elicit rape are severely restricted. But in Japan, there are 2.4 reported rapes per 100,000 populations; U.S. incidence is more than 14 times higher. Incidentally, the laws are basically the same, and Japanese women are equally reluctant to report rapes as cited in Abramson & Hayashi (1984, pp. 180-181). The authors suggest that the low incidence of rape is a function, in part, of the availability of sex in massage parlors and to haji, the shame experienced by those who fail to behave properly. Additionally, the wide availability of pornography may also play a role in reducing sex crime.

Several researchers have reported no detrimental effects on attitudes toward women or attitudes toward rape after many hours of exposure to full-length commercially released non-violent pornographic videotapes, including tapes with degrading portrayals of women (Krafka, 1985; Linz, 1985; Malamuth & Ceniti, 1986, cited in Donnerstein, Linz, & Penrod, 1987, p. 79).

Even though soft pornography can reduce sex crime as stated earlier exposure to aggressive pornography "may alter perceptions of rape and rape victims" (Malamuth, 1984, p. 32). A common finding is that violent scenes in which female victims become sexually aroused produce antisocial effects in males. Thus, "positive victim reactions" reduce inhibitions against aggression. Aggression against women is most reliably produced when aggressive pornography is shown to a male who has been previously angered by a female confederate (Malamuth & Donnerstein, 1982, p. 121 as cited in Vernon, Brislin-Slut, and Neal, 1989. p. 480).

Pornography may be overtly violent, or it may imply violence through its portrayal of women and their subordination to men. Dines, Gail, Robert, and Ann (1998) define pornography as the violent/non violent distinction. For instance, some pornographic videos frequently show men forcing sex on a woman, they also show women refusing sex yet subsequently enjoying what can only be termed rape. Furthermore, pornography films uses sex (often oral and often forced) to “punish” women for not immediately submitting to a man’s wishes (Dines et al., 1998; Tracdisch, 1990). In more extreme videos and photos, women are portrayed in various levels of sexual torture, including painful restraint, physical abuse, penetration with objects, and even mutilation.

A less overtly violent but still harmful form of pornography permeates everyday society in the form of sexist advertising. This is seen in poster-size advertisements for German public – interest magazine “Bild” that depicted a 20 – year – old woman wearing only a G-string being prominently displayed in bus shelters throughout Germany (EMMA On – line, 2002). The case is not different in Ghana where newspapers like “Ebony” advertise women with only G-string in the name of telling a story and also educating the people. Even some weekly television films exhibit women’s sexuality in the name of selling their product (Personal Observations, 2010).

Baer (1996) says that “pornography [and its regulation in the European states] remains a moral issue. In that, it is recognized as harmful and a violation of dignity when it constitutes part of sexual harassment in employment. At the same time, it is untouched as long as it is used in private” (p. 57). This information is relevant to this research because, it explains what pornography is, some of the factors that identifies something as pornographic and where to place nudity in painting in terms of art. It can be deduced

from the literature that it is relevant to place nudity in painting under because before or after painting the nude female figure, the artist has to be mindful of the body proportions or anatomy, the reflection of light, and the different shades and tones on the body. After drawing, the artist has to contemplate on the drawn or painted figure to see to it that what he/she has done is the right thing whereas pornographic does not do that but provides nude paintings for sexual arousal.

### **2.11. Painting as a Programme of study in relation to nude painting**

Kwame Nkrumah University of Science and Technology was established when the art Department of the Painting Programme was moved to begin the Kumasi College of Technology in 1952. The programme was first offered as an Art Teachers' Diploma but in 1961 the diploma programme was changed to degree when the Kumasi College of Technology attained full University status and started awarding its own degrees. The School of Art eventually became College of Art, the oldest Art School in Africa South of Sahara.

As part of the art programme that was introduced into Ghanaian schools one of the subject matter was the drawing of human figures, objects, nature, and composition. In learning drawing, the student had to learn figure drawing/painting which was a requirement for a degree in Painting (Personal Communication, Amenuke, "Nudity" 23<sup>rd</sup> October, 2010).

Nudity (figure painting) was objective study which was studied from the European Academy with the aim to provide opportunities for the training of high caliber painters who will meet the artistic needs of the country.

From the view point of the researcher the ‘correctness’ of the anatomy of the human figure (nude) to be learnt and lecturers also assessing with that, then, the models will have to pose as the lecturers assesses the work or the lecturer should assess the work as students are doing the work in the studio.

This information is going to be useful to the researcher in order for the researcher to know what students are to learn and what lecturers are also to teach and assess students on.

### **2.12. Socio – Cultural Perception of Nudity**

As cited in Munene (1994), anthropologically, humans are distinguished and, indeed, distinguish themselves from other living creatures by culture, which is broadly defined as a people’s way of life. This encompasses human attributes like learned behaviour, values, attitudes and concepts of spirituality and morality and language. One of the most significant behavioural aspects of all humans is cover for their bodies: clothing. In modern cultures the need to cover our bodies is required because nakedness is frowned on. Although perceptions of nudity are relative, nudity, especially of adults, is considered disgusting, obnoxious, repugnant, offensive, disrespectful, or even a sign of insanity in all modern cultures not for getting Ghana.

The only nudity that all cultures tolerate is that of infants because infants are considered to be innately asexual. However, some communities in the less developed world tolerate nudity well beyond infancy. As a matter of fact, in some so-called traditional societies nudity, especially of boys, is tolerated until the children are about to reach puberty. Ghana for instance has a cultural practice where the female is showcased to the general

public when the female reaches the puberty stage, whereby that person will be half naked and rites are performed for the person to show that she has reached the puberty stage or is ready for marriage. The Krobo of Ghana call it ‘Dipo’(Plate 10), while the Akan call it “Bragoro”. In contrast, in the developed world nudity beyond infancy is discouraged because of rampant sexual abuse of children, a problem that is sadly increasingly being experienced in Kenya and other less developed countries.



Plate 10 ‘Dipo’ Girls

Source: myloupe.com

The socio – cultural perception of nudity is that when a person is in the state of wearing no clothes or the state of wearing significantly fewer clothes than expected by the conventions of a particular culture or situation. In this case, some or all parts of the body that may be considered intimate or private are exposed. This is because perceptions of nudity and by implication acceptable standards of clothing are relative; they vary through



place and time. For example, in USA, nudity encompasses the exposure of a woman's nipples or the exposure of male or female private parts in public - the same applies to Ghana. In contrast, the closest one comes to a legal definition of nudity in Kenya is the use of the term "indecent" in the phrase "indecent assault" as well as the Judeo-Christian cultural and religious concepts of decency, modesty, and privacy in the Penal Code of Kenya (Munene, 1994).

Even though nudity in public is considered shameful and sinful by in Ghanaian culture, but we do not necessarily cover every bit of our bodies. Rather, we tend to cover specific parts of the body, thus consciously hiding them from public view. In so doing, we leave other parts of the body uncovered, thus consciously exposing them. The clothes we wear also enable us to emphasize or over-emphasize certain parts of our bodies. Some men, for example, will flaunt their biceps, chests or potbellies. On the other hand, some women will flaunt their breasts, bottoms or thighs. In contrast people also cover their bodies in order to protect themselves from the elements: excessive heat, cold weather and/or rain. It can be concluded that nudity in itself is not a sin except for what the viewer uses it for. That means while nudity can arouse sexual desire in a person, it may not be the case for another person.

### **2.13. Socio – Cultural Perception of Pornography**

According to Kennedy (2009) "the idea of pornography is an entirely man-made notion, not one that came from our Creator, even though many good Christians have believed and preached it" as shown in the following quotation.

*"The idea of pornographic conception of the human body is not one that comes with the equipment. Our society, and especially the church, has*



*assumed and taught that it does, that it's a natural, inborn response. But such an attitude about our bodies is a cultural invention, not truly a natural part of our humanity. If it were actually part of human nature itself, it could be universally identified both throughout the centuries and across cultures. It takes very little investigation to see that this is not the case. An honest study of history shows clear evidence that most ancient civilizations, which were "clothed societies" like ours, accepted and treated the unclad human body much more realistically and therefore much more sanely, than we do today"*

Patric (1943) asserts that in exploring the fact that a pornographic view of the body is not a built-in human reflex but a cultural invention, we must not ignore the multitude of "naked people" groups that existed before Western expansion, or the few that still survive. The primitive ways of "Naked people" do not make them an inferior example of human behaviour. In fact, despite these characteristic pride that are in them, many of these people groups have an integrated cultural sophistication that dwarfs their own ability to "pass the baton" of traditional customs and values to the next generation.

Even though pornography was not in existent but when it became part of our existence we did not learn anything from it, but, instead we made it our "superior" thereby making the knowledge about the body, and now body shame, the body taboo, and pornography invade all our cultures. But on the other hand modern cross-cultural intelligent missionaries have learned from this socially disastrous mistake and now they have aligned their practice of "clothing the naked" to the actual meaning in Scripture, which is clearly about warming the needy who are feeling cold, not about hiding the anatomy of the naked (Patric 1943).

According to Patric the nude model that pose for students to draw and paint, after about five to ten minutes may seem natural and normal. Patric consider that all the above signs and symptoms of a healthier-than-usual "body acceptance" to be a blessing from God. By

God's overruling grace, a sound and wholesome way of thinking about the human body, discovered through these practical avenues, is raised up to confront this pornographic view. Once this realistic view of nakedness is adopted, pornography is powerless in dislodging or extinguishing it. Truth can overcome falsehood, if we open our eyes to the light and let it dispel the darkness.

From the view of the researcher pornography is an unholy, God-dishonoring treatment of the human body, an unnatural, and unrealistic abuse of the body in the sense that the bible also tells us to cover ourselves as our body is the temple of God. In another vein if we know the truth about our bodies that we are "fearfully and wonderfully made" then we will acknowledge the goodness of the Designer's creation of our bodies, and not open our bodies to pornographic view.

It is very important that nudity in painting be taught in schools in order to increase students' knowledge on the anatomical structure of the human figure which will help them in their professions. Another important thing is that the literature has help students to know the harm that pornography could cause so they have to take good look at the pornographic images and videos.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0. Overview**

This chapter describes the methodology employed in gathering, compiling and presenting the report on this study. The researcher used the survey approach, and phenomenological in order to know the opinions, perceptions and attitudes of the selected population on nudity in painting, as it is being art or pornography.

Cohen and Manion (1995) say methodology is the range of approaches used in educational research to gather data which are to be used as a base for inference and interpretation, for explanation and prediction.

#### **3.1. Research Design**

The study employed the qualitative research method with questionnaire administration, and personal interviews to gather data on nudity in painting: art or pornography from the Department of Painting and Sculpture – KNUST - Kumasi. The merits of the method and tools extensively eclipsed their demerits in sourcing and analysing data from the field. These approaches offered the best means of obtaining valid data to answer the research questions and the objectives.

Schwandt (1994) states that qualitative research focuses on the cause and effect explanation and toward personal interpretation, its emphasis on holistic treatment of phenomena. According to Eisner (1991), qualitative research is the search for qualities – the characteristics of our experience. Franenkel and Wallen (1993) say this about the characteristics of qualitative research:

- The natural setting is the direct source of data, and the researcher is the key instrument in qualitative research. This means that the qualitative research go directly to the particular setting in which they are interested to observe and collect data.
- Qualitative researchers are concerned with how people make sense out of their lives. They focus on the perspectives of the subject of a study. Qualitative researchers want to know what the participants in a study are thinking and why they think so. For instance, this research that seeks to know the opinion of people about nudity in painting as it is being art or pornography.

Eisner (1991) states that there are six features of qualitative study:

- Field – focused
- Constructed so that the researcher is an instrument
- Interpretive in nature
- Expressive in language
- Highly detailed and
- Persuasive.

Qualitative analysis requires an absoluteness that differs from statistical research. In qualitative research the researcher has to make sure that the explanation given on a piece of information is known so that it does not contradict with the interpretation presented (Pertti, 1995).

### **3.1.1 Phenomenological Research**

Phenomenological research approach which falls under qualitative research refers to a person's perception of the meaning of what is under study or an attempt to understand people's perceptions, perspectives, and understandings of a particular situation (Leedy, 2005). For instance, what are the perceptions or understanding of students and lecturers towards nude painting in Faculty of Art?

Creswell (1998) says that phenomenological research depends almost on lengthy interviews with carefully selected sample of respondents. The researcher used this method in the data collection because, the interview was concentrated on lecturers who are one way or the other have had a firsthand experience in nude paintings and other postgraduate students from the Department of Painting and Sculpture.

### **3.1.2 Survey Research**

Survey research says to the set of methods used to gather data in a systematic way from a range of individuals, organizations, or other units of interest. Survey according to Bell (1999) is aimed at obtaining information from a representative selection of the population and from that sample will then be able to present the findings as being representative of the population as a whole. This means that in a survey, great care has to be taken to ensure that the sample population is truly representative.

### **3.1.3 Case Study**

According to Leedy (2005), Case Study is a research method that looks into a particular individual(s), program(s), subject(s), or event(s) in depth for a defined period of time. For instance, the researcher used the case study method to investigate nudity in painting

(figure painting/drawing) to find out what goes into the subject and the things students are suppose to learn, what lecturers are to teach and the expectation from students. This study helped the researcher and the readers to know the origin of nude painting and the present state of nude painting. That is to investigate how the subject has change over time, perhaps as the result of certain circumstances or interventions.

### **3.2. Population for the study**

Population is considered as total number of all units of the phenomenon to be investigated that exist in the area of investigation. According to Busha and Harter (1980), population is any set of persons or objects that possess at least one common characteristic. From this view nudity as art is most practised by painting and sculpture students in the Faculty of Art (KNUST) and other art schools in the world like Royal College of Art University in London.

The selected population includes:

1. Students and Lecturers from the Department of Painting and Sculpture.
2. Non teaching staff from the Department of Painting and Sculpture.

### **3.3. Sampling Technique**

Sampling is the process of choosing actual data sources from a larger set of possibilities.

This overall process actually consists of two related elements:

- (1) Defining the full set of possible data sources which is generally termed the population, and
- (2) Selecting a specific sample of data sources from that population.



A sample forms a universe which consists of that proportion of the number of units, selected for investigation (Kumekpor, 2002). In research, it is very difficult to reach everybody who has come into contact with nude works or pornography and for this reason the researcher has decided to use a sampling method to get the sub population.

The researcher decided to collect data from students, lecturers and non teaching staff from the Painting and Sculpture Department. Students in the Department were given about eighty questionnaire, at least seven lecturers were interviewed in the Department and about ten people from the non - teaching staff were also given questionnaire to answer. The total sample was 97 students.

#### **3.4.1. Purposive Sampling**

According to Leedy and Ormrod (2005, p.145), purposive sampling is used in qualitative research in order to select those individuals who can give the most information about the topic under investigation. Kumekpor (2002, p.138) says purposive sampling is carried out intentionally in order to pick respondent for the study because, the respondents are believed to provide more and better information that will be helpful to the study.

The definitions purposive sampling technique was used to select students and lecturers to give the researcher accurate information on the topic under study, in the sense that the respondents are those who are close to the information that is needed.

#### **3.4.2. Simple Random Sampling**

According to Kumekpor (2002) in simple random sampling, each unit in the population stands an equal chance of being included or excluded in the final sample. The reason is

that not all of these people (non teaching staff) can be the researcher's respondents. This technique was used to select respondents for the study.

### **3.5. Data Collection**

Primary data was collected from Painting and Sculpture students, Lecturers, non - teaching staff in Kwame Nkrumah University of Science and Technology (KNUST). On the part of students most of the data were collected during their seminar class on Monday mornings of which all the first to the final year students were around. This was done through self administration of questionnaire.

Secondary data were collected from libraries in Kumasi Metropolis which include KNUST libraries, and UCEK library. Data was also collected from theses in KNUST libraries, books from friends, lecturers, internet and publications.

The under listed instruments was used in collecting the data.

### **3.6. Interviews**

Best (1981) is of the view that an "interview is, in a sense, an oral questionnaire". Respondents in this case give the needed information verbally in a face-to-face discourse. The researcher conducted an interview to elicit specific answers from the respondents. The interviewer used an interview guide (Appendix C). This was planned in such a way as to help guide the researcher to solicit for the information needed for the thesis.

The interview guide had the following sections

1. To determine what constitutes an art and pornography?
2. To find out what is entailed in nudity in painting in the Department.

3. To identify the perceptions of lecturers towards nude painting as being art or pornography.
4. Why is nude painting in the curriculum of the painting programme?

The question for the interview was “open” format, in the sense that, it was to give the respondent the chance to express themselves as freely as possible in order to solve the research problem. The researcher transcribed and collated data from audio recordings of the interviews.

### **3.7. Questionnaire**

Questionnaire is a data gathering device in which respondents’ response to questions by way of giving answers to specific questions. Best (1981) emphasizes that questionnaire is used when factual information is desired. According to Kumekpor (2002) questionnaire is a form of document containing a number of questions on a particular problem or opinion to be investigated.

The set of questionnaire (Appendix A, B and C) was designed to seek relevant information from the KNUST Painting and Sculpture Department. The question was structured in such a way to find out from respondents, their opinion about “Nudity in Painting: Art or Pornography? The questionnaire consists of twenty-three (21) questions and it was grouped under the following;

1. To determine what constitutes an art and pornography?
2. To find out what is entailed in nudity in painting in the Department.
3. To identify the perceptions of people towards nude painting as being art or pornography.

4. Are there any differences between art and pornography?
5. Why is nude painting in the curriculum of the painting programme?

### **3.8. Validation of Data**

Best (1981) asserts that validity is that quality of a data gathering instrument that enables one to determine what it was used to determine. The researcher employed interview guide and questionnaire to collect data from respondents but before doing that, the researcher checked the authenticity and clarity of the questions from the peers and the supervisor to make the guide error free. The researcher also piloted the guide from his class mates who were Painters and Sculptors to find out how clear and authentic it was. There after the researcher made the necessary additions and corrections before it was sent out.

### **3.9. Administration of Questionnaire**

The researcher had to administer the questionnaire all by himself in the sense that the researcher wanted to keep track of every questionnaire that was given out. The researcher did so by collecting the telephone numbers of some respondent who were handpicked, (randomly selected) of which the researcher called the respondent a day or two to the collection of the questionnaire.

### **3.10. Analysis and Interpretation of Data**

According to Stake (1995) and Yin (1994), case studies make use of four dominant modes of analysis: Pattern matching, Explanation-building, Time-series Analysis and Program Logic Modes.

Table 1

Mode of Analysis	Description
Pattern Matching	Is comparing an empirically based with a predicted one and is the best for case study.
Explanation-Building	Data analysis is performed by building an explanation about the case and it is considered as a form of pattern-matching.
Time-series Analysis	Is most useful for the identification of important events or activities occurring on different occasions or when certain trends are followed in the case over time.
Program-logic Modes	Is the combination of pattern- matching and time –series analysis.

Through these questions the researcher was able to know the perceptions of the selected population about the topic under study and based on that inference were drawn. The researcher edited and collected data from each questionnaire sheet to make sure that questions were adequately completed and checked for accuracy and consistency.

After the data had been gathered it was carefully assembled, synthesized, critically analyzed, interpreted and conclusions drawn from them and recommendations made. This analysis was done using Pattern-Matching based on the responses and later themes were



formed from the responses that had similar ideas. The information that was gathered were processed in the form of tables and reports. The analysis of open-ended questions began with the grouping together of answers that had similar ideas; as a result themes were identified through the use of Ground Theory and Pattern-Matching. This was arrived at when one or fewer words were used to represent each group. The groups were in this way reduced to a few descriptive words. Tables were made to facilitate the reading of each question. The details are provided in chapter four.



## **CHAPTER FOUR**

### **PRESENTATION AND DISCUSSION OF FINDINGS**

#### **4.0. Overview**

Data gathered through the use of questionnaires and interviews were transcribed in narrative and descriptive forms as well as tables are analyzed and interpreted to draw a picture of nudity in painting: art or pornography base on the perceptions of the respondents from KNUST.

#### **4.1. Background Information of Respondents**

Eighty copies of the questionnaire which was administered were in four parts. The first part solicited demographic information of the painting and sculpture students while the remaining three parts sought data on the objectives and research questions. Out of the 80 copies of questionnaire, the researcher was only able to retrieve 56 (representing 70%). Reasons given by the students were that because most of the questions were open ended it made it difficult to answer and some had lost the questionnaires. The researcher thinks that the students did not want to search for the answers to the questions asked. With the non - teaching staff, 20 copies of questionnaire were administered and 10 were retrieved. The researcher had it in mind to interview 10 lecturers (those in the field of Painting and Sculpture who have knowledge about nudity in painting but only seven granted the researcher the interview. One lecturer could not grant the interview but said if the researcher runs into any difficulties he would be of help.

## **4.2. Demographics**

### **Gender of respondents**

The study revealed that 40 (71.4 %) of the 56 art students who were observed in the Department of Painting and Sculpture were males while only 16 were females. A relative majority (71.4%) of the 56 art students observed were between 20 and 29 years of age while 28.6% were between 30 and 39 years of age. A relative majority (53.6%) of the 56 art students observed were painting students while 46.4% were sculpture students.

### **Year of study**

Table 2 reveals that 60.71 % of the 56 art students observed in the final year whereas 14 (representing 25%) in the third year. A minority of 14.29 % in the second year. The final year students are more familiar with the nude than the other students in the sense that they had studied nudity in painting and some also using them for their project work. For instance, the Painting Department is having a course on nude human forms. Some had seen the nude in other place like paintings of Giorgione's Sleeping Venus (plate 7) which was done during the High Renaissance - history books or from the internet because these students would have been introduced to figure painting which includes the nude.

## **4.3. Objective One: to determine what constitute an art and pornography**

### **4.3.1 Opinions about art**

Table 3 shows that majority of the student artists (34 representing 61% of the 56 respondents) said that art is self expression whiles 22 (39%) art is life. On the other hand six (60%) of the non - teaching staff said that art which is related to nude should be discouraged because it is disrespect to the human body, while majority of lecturers

believe that art in relation to the nude is “artistic” and therefore artists enjoy the beauty of it. This is an indication that lecturers who are knowledgeable about the topic think that there is nothing wrong with students or artists learning from the nude models. The implication is that in as much as artists/students use nude models to express themselves they may go against what their culture expects them to do. Munene (1994) disagrees with the lecturers because in modern cultures the need to cover our bodies is required because nakedness is frowned on.

Table 2: Opinions about art

<b>Student artist</b>	<b>Non Teaching staff</b>	<b>Lecturers</b>
1. Art is self expression 34 (61%)	Art in relation to nude works should be discouraged because it is disrespect to the human body. 6 (60%)	Art in relation to nude models is “artistic” because artist enjoys the beauty of the human figure. 4 (58%)
2. Art is life 22(39%)	Art is the expression in visual form. 4 (40%)	Art is self expression with the aim of solving a problem. 3 (42%)

#### 4.3.2. Opinions about nudity

Table 4 shows that majority of the student artists (30 or 53%) and seven lecturers (100%) said that nudity is to undergo half/full naked for artistic purpose such as portrayed in Plate 11. But according to majority of the non - teaching staff and some minority of student artists, nudity is a sin before God, it is immoral therefore it should be discouraged Plate 11. The literature disputes this response as Wadestone (1964) writes:

*Actually, in the light of the Bible, there is no sin in nudity itself; but if a person uses the nudity for lustful or immoral purposes he has misused it, and this constitutes a sin. The Bible does not speak against nudity nor does it teach that the body is shameful. There is reference to shame in nudity, but this shame was produced in the mind of man, not by divine ordination.*

This is an indication that student artists and lecturers who deal with nudity in painting directly are not seeing it as immoral but a form of art. As was the case during the Renaissance period when nudity was truly seen as a form of art.

Table 3: Opinions about nudity

<b>Student artist</b>	<b>Non-teaching staff</b>	<b>Lecturers</b>
1. Nudity is to undergo half/full naked for artistic purpose 30 (53%)	Nudity is the state of being naked 4 (40%)	Nudity is having no cloth on. 7 (100%)
2. Nudity is to learn the anatomical structure of human figure. 12 (21%)	Nudity is a sin before God (immoral) therefore should be discouraged. 6 (60%)	
3. Nudity is immoral 4 (7%)		
4. Nudity depends on the context in which it is placed 7 (10%)		





Plate 11 – Nude Painting (1<sup>st</sup> Woman by Benefit 2011)

Source: studio of Faculty of Art in KNUST, Kumasi

#### 4.3.3 Opinions about pornography

Table 5 reveals that majority of student artists 31 (representing 55%), half of non - teaching staff 5 (50%), and lecturers 7 (representing 100%) said that pornography arouses sexual desire in the observer while minority of student artist 2 (4%) said pornography is a form of art. This implies that pornography has gotten negative impact on the viewer, in the sense that, pornography could arouse the viewer sexually. Pornography been a form of art indicates that it can be use as a study object in order to learn the anatomical structure of the human figure as it deals with nakedness of the person. A relative minority of student artist 7 (representing 13%) thinks that pornography should be left to adult because it teaches married couple how to have sex with the partner in order to satisfy him/her sexually but on the other hand children who are not married and watching

these things will try to practice it with their peers of which at the end of day it will enslave them and also cause sexual abuse on their peers.

Table 4: Opinions about pornography

<b>Student artist</b>	<b>Non-teaching staff</b>	<b>Lecturers</b>
1. Pornography involves sexual intercourse 31 (55%)	Pornography is intended to arouse sexual desire in the observer. 5 (50%)	Pornography is intended to arouse sexual desire in the observer. 7(100%)
2. Pornography is immoral 16 (28%)	Pornography should be discouraged because it corrupts the minds of the observer. 5 (50%)	
3. Pornography should be left to only adults. 7 (13%)		
4. Pornography is a form art 2 (4%)		

#### 4.3.4. The constituents of art work

It emerged from the study that 22 (representing 39%) of the student artists and 7 (100%) of the lecturers think that the constituent of art work is the idea behind the work done whereas seven of the non - teaching staff (70%) were of the view that the creativity aspect of the work constitutes the art work. The researcher is of the view that the philosophy behind the work is vital in the sense that it makes the observer ask himself/herself a lot of questions about the work seen and through this will make the observer search for the meaning of the work exhibited. For instance, *Akuaba doll* of Ghana (Plate 2) and *The Expulsion from Paradise* by Masaccio (Plate 3) are all art in the sense that both express ideas and beliefs of two different countries. Student artists 15

(27%) are also of the view that materials, style, and techniques constitute a work of art. This implies that the uniqueness of a nudist artist work depends on the materials, style and techniques used by the artist. The creativity aspect of art work is vital because when the artist re – arranged old ideas into new once, creativity has taken place in that the artifact become unique from other nude works done by different artist even if is the same nude figure as shown in Benson’s (2001) Giorgione’s *Sleeping Venus* (c. 1509) (Plate 6) and Titian’s *Venus of Urbino* (c. 1538) (Plate 7) are from the High Renaissance and Late Renaissance respectively. Diego Velázquez typifies the Spanish Baroque with his *Venus with a Mirror (The Rokeby Venus)* (c. 1648) (Plate 8). Finally, Jean-Auguste-Dominique Ingres shows the Neoclassical view of the female figure in *Grande Odalisque* (1814) (Plate 9). All four works are oil paintings on canvas, of similar size (three to four feet high by five to six feet long) and orientation. All four depict a realistically portrayed, nude female figure reclining on a fabric-draped surface. Each of the four women is portrayed as a real person, in contrast to the subject of Watteau’s Rococo-era *A Lady at her Toilet*, who looks like nothing so much as a china doll in her vapid prettiness. But here the similarities end in the sense that each painting is clearly distinguishable in both style and content from the others.

Table 5: The constituents of art work?

<b>Student artist</b>	<b>Non-teaching staff</b>	<b>Lecturers</b>
1. It is the ideologies behind the work. 22 (39%)	A work of art constitutes pictorial or graphical representation of ideas 3 (30%)	It is the philosophy behind the work. 7 (100%)
2. The materials, techniques, and styles that are exhibited in the work. 15 (27%)	A work of art constitutes creativity. 7 (70%)	
3. It is the reproduction of one's creativity. 11 (20%)		
4. They are the forms of art; visual, performing and verbal. 8 (14%)		

#### 4.3.5. The constituents of pornographic work

As shown in Table 7, 53 (95%) of the 56 student artist respondent, 6 (60%) non - teaching staff and 7 (100%) lecturers asserted that the idea behind pornographic work is to stimulate sexual excitement in the observer (Plate 12) while a minority of student artist thinks that Pornographic work exposes the nakedness of human body to the public. The implication of this is that it may cause the observer to practice what is seen. Alisa (1995) is of the view that exposure to violent pornography can cause rape, in the sense that what is seen stimulates the person. Thus, prolonged exposure to pornography can lead to increase in sexual violence, a greater likelihood of having rape-fantasies, and a greater likelihood of reporting that one would rape women or force women into unwanted sex acts.



Plate 12 (Pornographic picture to stimulate the observer)

Table 6: The constituents of pornographic work

Student artist	Non-teaching staff	Lecturers
1. Pornographic work stimulates sexual excitement in the observer. 53 (95%)	Pornographic work is intended to cause sexual arousal. 6 (60%)	Pornography is intended to arouse the observer sexually. 7 (100%)
2. No idea as to what Pornographic work constitutes. 3 (5%)	Pornographic work exposes the nakedness of human body to the public. 4(40%)	

**4.4. Objective Two:** to find out what is entailed in nudity in painting in the Department of Painting and Sculpture?

#### 4.4.1. Rationale for painting nude models

As shown in Table 8, a relative majority 24 (43%) of the 56 student artists and 4 (57.14%) interviewed are of the view that the rationale for nude painting is to learn the movement of the muscles, the flesh, and the structure of the bones (the anatomy of the



human figure). It can also be seen that 10 (representing 18%) of the student respondents and 3 (representing 42.9%) of lecturers said that the rationale is to understand the play of light and shade on the human body.

This suggests that as student artists are introduced to nude figures and understand the movement of muscles, the flesh, the structure of the bones and the play of light and shade of the human body, they would be able to draw and paint realistic figures.

Table 7: Rationale for painting nude models

<b>Student artist</b>	<b>Lecturers</b>
1. Nude models are used to learn the human anatomy. 24 (43%)	Nude models are used to learn the movement of the muscles, the flesh, and the structure of the bones. 4 (57.14%)
2. It is to observe the human figure. 12 (21%)	They are used to understand the play of light and shade on the human body. 3 (42.9%)
3. It is to understand the formation of light and shade on the human body. 10 (18%)	
4. It is a way of representing the human figure realistically. 6 (11%)	
5. Nude models are used to solve problems. 4 (7%)	

#### 4.4.2. Reactions of models

As shown in Table 9, 26 (46%) of the 56 student artists studied said that the models are calm because they are professionals in the field and a minority of lecturers 1(10%) are of the same view whereas majority of lecturers 5 (80%) asserted that the models feel indifferent, bored, and uncomfortable but to some student artist models have missed

feelings. The fact that student artists are saying that models are calm does not mean that they don't feel uncomfortable because one lecturer interviewed made a point that even though these models are calm they want to be sure that all the windows and doors are well closed and also nobody from a different Department enters the studio. This is an indication that the models want their privacy as they work with the painting students and due to this most models do not give the artist the desired pose as needed because they may have divided attention.

In Royal University in Europe models employed are professionals and for this reason they don't care about who comes to the studio to see what the artist is doing but in Ghana it is a different case and even students are not allowed to take photographs of the models when in nude (Ackam, Personal Communication, 2011).

Table 8: Reactions of models when painting them in the nude

<b>Student artist</b>	<b>Lecturers</b>
1. The models are calm because they are professionals in the field. 26 (46%)	1. Models feel indifferent, bored, and uncomfortable. 5 (80%)
2. Time spent take away the shyness 16 (29%)	2. The models would want to be sure that the windows and doors are closed. 1(10%)
3. The models have missed feelings. For instance, they are calm and shy 10 (18%)	3. Models feel at ease. 1 (10%)
4. Respondents have not actually noticed any reaction 4 (7%)	

#### 4.4.3. How artists feel when painting the nude models

It emerged from the study that 28 (representing 50%) of the student artists and 6 (90%) of the lecturers think that the artist feels calm when drawing the nude model whereas a minority of student artists 5 (9%) think that the artist feels sexually aroused but to a lecturer interviewed said that it a sin before God to see somebody's nakedness and draw. If artist feel sexually aroused that person might not render what is seen in the models as expected. This implies that before one is asked to draw/paint the nude model that person needs to be oriented in order to psych the mind from anything that might distract the person from rendering what is seen.

Table 9: Opinions about how artists feel when painting the models

Student artist	Lecturers
1. The artist feels calm when drawing the model. 28 (50%)	1. The artist feels calm when drawing the model. 6 (90%)
2. The artist feels uncomfortable 10 (18%)	2. The artist believes that it is sinful to see somebody's nakedness and draw. 1 (10%)
3. For the first time the artist feels uncomfortable but as time goes on he/she becomes relaxed. 13 (23%)	
4. The artist feels sexually aroused 5 (9%)	

**4.5.Objective Three:** to identify the perceptions of people towards nude painting as being art or pornography.

#### **4.5.1. Perceptions about nude works**

It emerged from the study that 28 (representing 50%) of the student artists, 5 (71.4%) of lecturers and 8 (representing 80%) of non - teaching staff think that finished nude works could arouse the observer sexually if the observer does not see the nude figure as an object of art and also as a study object whiles minority of the respondents are of the view that nude works could not arouse sexual desire in the observer, in the sense that, it does not showcase any erotic scene.

Lynda (1998) affirms the fact that, finished nude works serves as a sensual stimulus to the viewer the reason is that during sixteenth-century there was this fantasy of male arousal, of Aretino, who so admired the exceptional realism of a painted nude Venus by Sansovino that he claimed 'it will fill the thoughts of all who look at it with lust' (Plate 13).

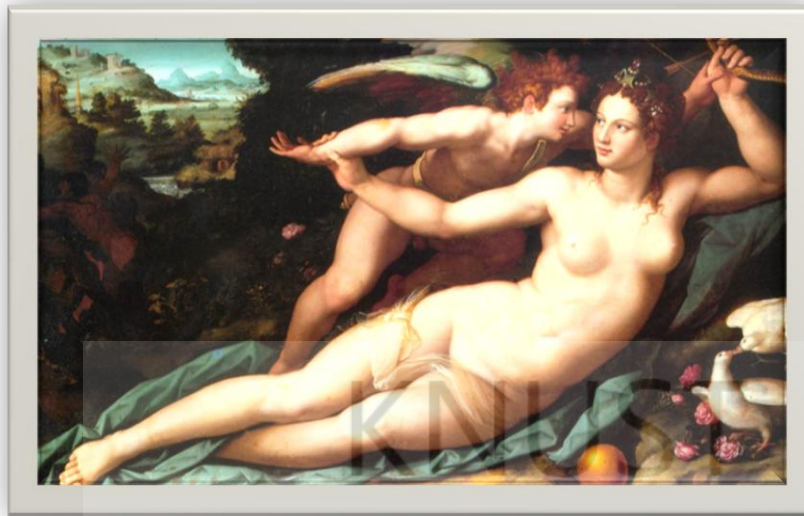


Plate 13 (Aretino, Venus by Sansovino)

Table 10: Perceptions about nude works

Student artist	Non-teaching staff	Lecturers
1. Nude works can arouse the observer sexually 28 (50%)	Nude works can arouse the observer sexually 8 (80%)	Nude works can arouse the observer sexually if not seen as an object for art. 5 (71.4%)
2. Nude works cannot arouse the observer sexually 16 (29%)	Nude works is a form of art 2 (20%)	Nude works cannot have an impact on the observer. 2 (28.9%)
3. Nude works can have impact on the observer depending on the observer's background 12 (21%)		

#### 4.5.2. Moral and immoral implications of nude works

Table 12 shows that the majority of student artists (26 representing 46% of the 56 respondents) and 7 (representing 100%) of lecturers interviewed revealed that nude works has no moral implication because it is for academic work whiles majority (8, 80%) of



non-teaching staff think that nude works stimulate the observer sexually. But minority of student artists are of the view that nude works are immoral in that it encourages pornography.

The literature asserted to this fact that nude works could stimulate the observer sexually as Lynda (1998) affirmed this by citing an instance that a young man was infatuated with a statue (Praxiteles' statue of Aphrodite) (Plate 14) that he hid himself one night in the shrine and masturbated on the statue, leaving stain on its thigh – a testimony to the figure's lifelike qualities and the cue for this particular fantasy of male arousal. This means that nude works could give birth to pornography if it is not used as a study object.



Plate 14 (Praxiteles' statue of Aphrodite)

Table 11: moral and immoral implications of nude works

<b>Student artist</b>	<b>Non-teaching staff</b>	<b>Lecturers</b>
1. Nude works have no moral implications because it is for academic work 26 (46%)	Nude works stimulate the observer sexually 8 (80%)	Nude works have no moral implications because it is for academic work. 7 (100%)
2. Nude works are immoral that is, it encourages pornography 23 (41%)	Nude works is a form of art 2 (20%)	
3. Nude works have neither negative nor positive implication but it depends on the individual. 7 (13%)		

#### 4.5.3. Social implications of pornographic materials

Nearly all the study responses from student artists 55 (98%), non-teaching staff 10 (100%) and lecturers 7 (100%) are of the view that pornographic materials make the observer practice what he/she sees and also become morally corrupt. This shows that the respondents have knowledge about the negative effects of pornographic materials on the observer.

Crepault (1972) disagrees to the views of the respondents because pornography may be socially beneficial, since it provides a way to satisfy needs through "fantasy-induced masturbation and it helps to avoid acting out fantasies with innocent victims". Another instance is that after Denmark repealed all censorship laws on pornographic materials, there was a marked decrease in sex crimes, including rape, and the decline continued over

the following years (Donnerstein, Linz, & Penrod, 1987, pp. 61-65; Kutchinsky, 1973). The researcher therefore believes that the implications of pornographic materials depend on the individual who is accessing the materials; whether it will have negative or positive impact.

Table 12: Social implications of pornographic materials

Student artist	Non-teaching staff	Lecturers
1. Pornographic works makes the observer practice what he/she sees. 55(98%)	Pornographic materials make the observer morally corrupt, that is, urges the observer to have sex. 10 (100%)	Pornographic works make the observer practice what he/she sees. 7 (100%)
2. No idea 1(2%)		

#### 4.5.4. Is nudity in painting pornographic?

Table 14 reveals that 89% of the student artists observed, 100% of lecturers, and minority of the non - teaching staff 4 (40%) hold that nudity in painting is not pornography but for academic work whereas 6 (representing 60%) of the majority of non - teaching staff and minority of student artist said that nudity in painting is pornographic. All the respondents in the Department have some knowledge about nudity in painting because they are close to the Department. Much as people perceive things differently although they are exposed to the same things, the researcher calls it distortion of perception. The data also suggests that nudity in painting is not pornography but for academic work in the sense that the nude is used as a study to learn the structure of the bones, and also to know how the muscles behave if the model poses.

Table 13: Is nudity in painting pornographic?

<b>Student artist</b>	<b>Non-teaching staff</b>	<b>Lecturers</b>
1. Nudity in painting is not pornography but for academic purpose. 50 (89%)	Nudity in painting is pornography 6 (60%)	Nudity in painting is not pornography but for academic purpose. 7 (100%)
2. Nudity in painting is pornography because it arouses sexual urge in the observer. 6 (11%)	Nudity in painting is not pornography 4 (40%)	

#### 4.5.5. Is nudity in painting an art?

Table 15 shows that the majority 91% of the 56 student artists, 80% of non - teaching staff and 100% of lecturers hold the view that nudity in painting is art while minority of both student artists and non - teaching staff respondents assert that nudity in painting is pornography and immoral.

This indicates that a relatively large number of respondents has seen that nudity in painting is a form of art because anyone who has been a victim of drawing nude figure will confirm that nude lends it better than any other subject, since the human body offers a more satisfying harmony of related forms which is the underlying principle of art (Dogbe, 1977). This does not mean that that nudity in painting could not cause immorality in the observer, because 9% and 20% of student artists and non teaching staff respectively assert that nudity in painting could be a way of practicing immorality. This means that the observer may be corrupted by what he/she sees.

Table 14: Is nudity in painting an art?

<b>Student artist</b>	<b>Non-teaching staff</b>	<b>Lecturers</b>
1. Nudity in painting is art 51 (91%)	Nudity in painting is art because it makes one expresses him/herself. 8 (80%)	Nudity in painting is an art because it forms part of the academic work. 7 (100%)
2. Nudity in painting is pornography 5 (9%)	Nudity in painting is a way of practicing immorality. 2 (20%)	

#### 4.5.6. Difference between nude figures and pornography

Table 16 reveals that 90% of lecturers, 10% of non - teaching staff and 14% of student artists interviewed assert that there is no clear difference between nude figures and those of pornography. They explained that both carry nakedness of the person. Majority of the population of student artist respondents (43 or 77%) and of 90% non - teaching staff said that nude figures are to address a problem and pornography is to arouse sexual desire in the observer. The inference that could be drawn from these statements is that both have different roles to play: the nude serving as a form of art and a study object and pornography for erotic purposes but there is a thin line in the description of them: they all exhibit nakedness of the person in reference (Plate 15).





Plate 15 Pornographic image

Nude image

Table 15: Difference between nude figures and pornography

Student artist	Non-teaching staff	Lecturers
1. Nude work is supposed to address an issue while pornography is to arouse sexual desire in the observer 43 (77%)	Nude works do not arouse the observer sexually but pornography does. 9 (90%)	There is no clear difference between the two. 6 (90%)
2. No difference between nude works and pornographic work in that both carry nakedness 8 (14%)	Nude figures and pornography are the same 1 (10%)	Nude figures arouse our sensibility whiles pornography arouse sexual desire. 1 (10%)
3. No idea 5 (9%)		

#### 4.5.7. Why is nude painting in the painting programme?

Table 17 shows that almost all the respondent are of the view that nude painting is in the painting programme in order to learn the anatomy, and the physiology of the human figure whiles 7 (representing 13%) have no idea as to why nude painting is in the curriculum of the painting programme. This implies that a larger population of the

respondents has an idea as to why nude painting is in the curriculum. This confirms what Nekiah (1977) said, that the inculcation of nudity in painting/drawing in the curriculum of the painting programme was to learn the human anatomy. This means that the purpose of which nude painting was introduced to the Department was not to arouse students sexually but to learn the structure of the bones and also to know how the muscles behave if the model poses

Table 16: Why is nude painting in the painting programme?

<b>Student artist</b>	<b>Lecturers</b>
1. Nude painting is to learn human anatomy 26 (46%)	Nude painting is to learn the anatomy, and the physiology of the human figure. 7 (100%)
2. Nude painting is for academic purpose 23 (41%)	
3. No idea 7 (13%)	

#### **4.5.8. Have the objectives been achieved?**

Table 18 reveals that 43 (77%) of student artists and six (90%) of lecturers interviewed think that the objectives of “Colonial Masters” introducing nude painting into the curriculum of the painting programme have been achieved because graduates who come out of the painting programme could draw and paint the nude to meet the artistic needs of the Ghanaian art market as indicated by Seid’ou (2006) that Nudity (figure painting) was objective study which was studied from the European Academy with the aim to provide opportunities for the training of high caliber painters who will meet the artistic needs of the Ghanaian economy.

Table 17: Have the objectives been achieved?

<b>Student artist</b>	<b>Lecturers</b>
1. The objectives have been achieved 43 (77%)	The objectives have been achieved 6 (90%)
2. The objectives have not been achieved because students cannot draw 23 (23%)	The objectives have not been achieved because students cannot draw. 1 (10%)

#### 4.5.9. Impact of nude painting on students

As shown in Table 19, 52 (93%) of the 56 student artists observed and six (86%) lecturers interviewed responded that nudity in painting has helped students to be equipped with the knowledge of drawing, painting, aesthetics, appreciation and also how to render the realistic aspect of the human figure. However, minority of lecturers (14%) think that nude painting is not helpful because students cannot still draw. This suggests that a relatively larger population of the respondents' support that nudity in painting should be encouraged.

Table 18: Is nudity in painting helpful?

<b>Student artist</b>	<b>Lecturers</b>
1. Nudity in painting has helped students to be equipped with the knowledge of drawing, painting, aesthetics and appreciation. 52 (93%)	Nudity in painting has helped students to render the realistic aspects of the human figure. 6 (86%)
2. It is not helpful because it can make students immoral. 4 (7%)	It is not helpful because some student cannot draw. 1 (14%)

## Major findings

At the end of the study it was realized that student artists, lecturers and non - teaching staff of the Department of Painting and Sculpture in KNUST sometimes have similar views although there are diverse views at certain points.

Some major findings that emerged from the discussion are as follows:

1. Pornography arouses sexual desire in the observer. With regard to this response almost all the respondents were of the view that pornography arouses sexual desire, thus pornography could enslave the observer sexually and also may make the observer practice what he/she sees in the pornography. This supports Alisa's (1995) perception that the exposure to pornography can significantly enhance arousal in response to the portrayal of rape.
2. The study respondents were aware that the rationale for nude painting is to learn the movement of the muscles, the flesh, and the structure of the bones (that is, the anatomical structure of the human figure) and also to understand the play of light and shade on the human body. This makes nudity in painting more of academic work than pornography. The researcher is of the view that when the structure of the human being and the play of light are well executed it makes the nude drawing/painting realistic.
3. Majority of the respondents were of the view that nude works could stimulate the observer sexually even though it is for academic work. For instance, Lynda (1998) says that after a critical observation about what caused the male sexual arousal it was concluded that, "for Aretino, the realism of the image seems to draw the viewer directly into a speculation on the female sexual body, rather than

towards a meditation on the body in an art”. This indicates that for a nude work to stimulate the viewer that person’s state of mind is very vital, in the sense that the mind of the viewer is supposed to direct that person to see the nude work as object of art and not as a stimulant.

4. The study also revealed that pornographic material such as videos, magazines and others could make the observer practice what he/she sees, in the sense that it makes that person morally corrupt.
5. Majority of the respondents said nudity in painting is art but not pornography: it is used as a study object by the students in the Department. This is to learn the anatomical structure of the human figure in order to train high caliber painters who will meet the artistic needs of the country.
6. The research revealed that there is no clear difference between nude figures and that of pornography. Both carry nakedness of the person but there is a thin line between them, which should be left to the viewer to decide on which is pornography and which is nude figure based on the purpose of the human figure.
7. Painting of nude figures has helped students to be equipped with the knowledge of drawing, painting, aesthetics, and appreciation and also in their rendition of realistic human figure.
8. Nude painting involves critical thinking. For instance, a sitting model’s formation of the muscles is different from a standing model’s and even the way light and shade play on them may also be different. This implies that before the artist could position the muscles whether standing or sitting model, there must be critical observation.



## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.0. Overview**

In order to contribute to the sustainability of the Department of Painting and Sculpture and the development of the Nation as a whole, the study of nude painting becomes imperative and the production of high caliber of graduate painters who will be critical thinkers and problem solvers in the country will be encouraged. This chapter deals with the summary, conclusions and recommendations of the study.

#### **5.1. Summary**

The purpose of this thesis was to find out whether nudity in painting is Art or Pornography. In order to achieve this, the researcher set four objectives and posed research questions for the target population to address, which were to find out the constituents of art and pornography, what is entailed in nudity in painting in the Department and lastly to identify the perceptions of people towards nude painting as being art or pornography. This task was achieved by the use of questionnaire and interview guide for lecturers, student artists and non – teaching staff of the Department of Painting and Sculpture at KNUST.

The questionnaire and interviews revealed that the constituent of art work is the philosophy, materials, style, and technique used in exhibiting the work whereas the constituents of pornographic work are to stimulate sexual excitement in the observer.

It was also noted that the rationale for nude painting is to learn the movement of muscles, the flesh and the structure of the bones that is the anatomy of the human figure and also

to understand the play of light and shade on the human body. It was observed that nudity in painting is not immoral but if it is not used as a study object it can give birth to pornography in the sense that, if there is too much emphasis on the private parts it could raised sexual desire in the observer or the artist himself/herself.

## **5.2. Conclusions**

The result of this study gives a picture of the perceptions that nude painting can be art as well as pornography, implying that respondents may have an idea why nude painting is in the KNUST art curriculum in that both can have positive and negative impact on those students. From the major findings it could be concluded that:

1. If pornography could arouse sexual desire in the observer then it means that pornography could enslave the observer sexually by making one practice what is seen. For example rape.
2. The study of nude painting helps students to know the anatomical structure of the human figure and also to understand the play of light and shade on the human body when being drawn.
3. Nude works should not be seen as stimulant for sex.
4. Pornographic materials such as videos and magazines could have both positive and negative influence on the user.
5. Nudity in painting is not pornography but an art.
6. There is a link between nude figures and pornography.
7. Nude painting develops students' ideas in drawing, painting, aesthetics, and appreciation.
8. The study of nude painting would enable one to become a critical thinker.

There is also the view that nudity in painting could be said to be an art or pornography depending on the individual's perception because each individual sees things differently. For instance, a person with a Christian or Islamic background might think that nudity in painting is pornography and immoral as it portrays the nakedness of the model. In view of this, it is left to the observer to decide, if nudity in painting is art or pornography and also whether immoral or not.

### **5.3. Recommendations**

The outcome of the research points to the fact that people have different perceptions about nudity in painting which makes it difficult to make conclusive statement on whether nudity in painting is art or pornography. To help students view nudity in painting in an objective manner as a subject of study the researcher recommends that:

1. Painting teachers should draw their students' attention to the notion that, pornography is a sexual arouser but in painting, the nude body serves as a teaching and learning tool.
2. Artists should study nude models in order to learn the anatomical structure of the human figure in order to paint realistic pictures of human figures.
3. Lecturers in collaboration with the researcher should hold seminars to make students' artists and non-teaching staff aware that nude painting is not for any other purpose but the intention is to study the anatomical structure of the human figure.
4. Stakeholders like the Government should educate the general public about the harm that pornographic materials such as videos, magazines etc. can cause the

observer and in view of this, its selection for a particular course should be done carefully, and not to be influenced by those materials.

5. The Painting Department should hold seminars to educate people about the difference between Nudity in Painting and that of Pornography. Through this people's perception about nudity being pornography would be changed.
6. Lecturers in the Department of Painting and Sculpture should make student artists to study nude alongside Pornography because they all portray nakedness of the person in reference as a means of educating them to differentiate the two and apply the principles to their studies.
7. Tertiary students who offer Painting should study Nudity in Painting for aesthetics and appreciation purposes.
8. The Government of Ghana should include nudity in painting in the school curriculum so that all students could study the anatomical structure of the human figure. This is because students who come out as doctors, artists and other professionals would know the formation of the muscles, bones, and the shape of the human figure. The idea is that fashion designer who knows the shape of the human figure would be able to create better for good dresses for each shape of human being. The surgeon would be able to figure out the details of the human figures and study it well before any surgery is done in order to know the exact position of the organ or part of the body and alignment of bones and muscles that is the problem.

## REFERENCES

- Abramson, P., & Hayashi, H. (1984). Pornography in Japan. *In N. Malamuth & E. Adams S. L. (1999). Art across time. Vol 1 pp. 26. London: R.R. Donnelley & Sons Company. Africa, Prospect Heights, Illinois: Waveland Press 1994;*
- Karega-Munene “*Perceptions of nudity: the cultural divide.*” Public Lecture delivered at the Kenya Museum Society.
- Amenuke S.K, Dogbe B.K, Asare F.D, Ayiku R. and Baffoe A. (1991). *General knowledge in art (1<sup>st</sup> ed.)*. Ghana, Accra.
- Arieti A.J. (1975). Nudity in Greek athletics. *The classical world*. Vol. 68(7), 431-436. available at [www.Emma.de/content/coc\\_1042475730010.html](http://www.Emma.de/content/coc_1042475730010.html). Accessed 3 June 2010.
- Baer, S. (1996). “Pornography and sexual Harassment in the EU” in *Sexual politics and the European Union*, ed. R. Amy Elman. Pp. 51-65. Providence: Berghahn Books.
- Bell, J. (1999). *Doing your research project*, 3<sup>rd</sup> edition. New York, USA, Op University press.
- Benson E. J ARTS 1692 (2001). *Nudes in the Renaissance, Baroque, and Neoclassical Periods: A Comparison of Style and Content*.
- Berger, J. (1977). *Ways of seeing*. London: Penguin.
- Bernstein, G. J. (1992). *The female model and the renaissance nude: Durer, Giorgione, and Raphael*. 16(13), 49-63. IRSA s.c. stable URL: <http://www.jstor.org/stable/1483430> Accessed: 15/02/2010 03:17.
- Best, J.W. (1981). *Research in Education*, (4<sup>th</sup> Ed). Englewood cliffs, Prentice-Hall, Inc., pp. 153-168.
- Betterton, R. (1987). *Looking on: Images of femininity in the visual arts and media*. London: Pandora.
- Bordo S. (1999). *The male body: A new look at men in public and private*. New



- York: Farrari Straus and Giroux.
- Bordo, S. (1993). *Unbearable weight: Feminism, western culture and the body*. Berkeley: University of California Press.
- Byrne, D. & Kelley, K. (1984). Pornography and sex research In N. Malamuth & E. Donnerstein (Eds.), *Pornography and Sexual Aggression* (pp. 1-15). NY: Academic Press.
- Callaghan, A. (1994). *Ideals offeminine beauty: Philosophical, social and cultural dimensions*. Westport, CT: Greenwood.
- Carse A. L. (1995). Pornography: An Uncivil Liberty? In *feminist ethics and social*. Blackwell Publishing on behalf of Hypatia, Inc. Stable URL: <http://www.jstor.org/stable/3810463> Accessed: 15/02/2010 03:59.
- Chadwick, Whitney. ed. (2002). *Women, Art, and Society*. London: Thames & Hudson.
- Clark, K. (1970). *The nude: A study in the ideal art*. Great Britain: Fletcher and Son Ltd, Norwich.
- Clark, T. J. (1985). *The painting of modern life: Paris in the art of Manet and his followers*. London: Thames and Hudson.
- Cohen L. & Manion L. (1995). *Research methods in education* (4<sup>th</sup> edition). New York.
- Comstock, A. (1967). Traps for the Young. *Morals Versus Art*. New York: J. S. Ogilvie and Co.
- Coward, R. (1985). *Female desires: How they are sought, bought, and packaged*. New York: Grove Weidenfeld.
- Crepault, C. (1972). *Sexual fantasies and visualization of "pornographic scenes."* *Journal of Sex Research*, 8, 154-155.
- Creswell, J.W. (1998). *Qualitative inquiry and research design: Choosing among five traditions*. Thousand Oaks, CA: Sage.
- Danny, B. and Ed Lange (2006). *Top: Ancient Greek Olympics, Michelangelo's David, Anthony Comstock, Kurt Barthel; Lower: Calisthenics at Freilichtpar*. Southern California Naturist Association, Calabasas California.
- Davis, D. (1991). *The male nude in contemporary photography*. Philadelphia: Temple

University.

De Lauretis et.al (1987). *Technologies of gender*. Bloomington: Indiana University Press.

Dettwyler K.A. (2003). *Dancing Skeletons: life and death in West*.

Dines, Gail. Robert J. and Ann R. (1998). *Pornography: The consumption and production of inequality*. New York: Routledge.

Disch and Kane M.(1996). When the looker is really a bitch:Lisa olson, sport and the heterosexual matrix. *Journal of women in culture and society* 21 (winter). 278-308.

Dogbe B.K. (1977). The human form as a central theme in art. *Image journal of the college of art KNUST*. 1(4), 39-40.

Donnerstein (Eds.), *Pornography and Sexual Aggression* (pp. 178-183). NY: Academic Press.

Donnerstein, E., Linz, D., & Penrod, S. (1987). *The question of pornography*. New York: Free Press.

Eck, B. (Oct., 2003). *Men Are Much Harder: Gendered Viewing of Nude Images*. *Gender and Society*, Vol. 17, No. 5 pp. 691-710. Sage Publications, Inc. Stable URL: <http://www.jstor.org/stable/3594705> Accessed: 15/02/2010 03:13

Eisner, E (1992). The emergence of the new paradigms for educational research. In L. Pironen (Ed), *Power of images* (pp. 122-128). Finland: INSEA Finland and the association of art teachers in Finland.

EMMA On – line, 2002. “*Wie Bild so Richtig Baden Ging!*”. On line document

Ettlinger L. D. (Oct, 1957). *The Nude in Art*. The Burlington Magazine, Vol. 99, No. 655, pp. 348-349. Stable URL: <http://www.jstor.org/stable/872254>. Accessed: 09/06/2010 09:55.

Fraenkel, J.R and Wallen, N.E. (1993). *How to design and evaluate research in education* (Second Edition). McGraw Hill in c., New York, pp 379-331.

Garder, H. (2005). *Art through age's* (20th ed.). Fred S. Kleiner Christin J. Mamiya.

- Georgia C. (9 April 2007). "Women and Art: The Problem of Status." *Studies in Art Education*. Pp. 57-64. <http://www.jstor.org>.
- Gilbert, R. (1995). *Living with art* (5<sup>th</sup> ed.). United States of America: McGraw-Hill Companies.
- Goldstein, M., Kant, H., & Hartman, J. (1974). *Pornography and sexual deviance*. Berkeley, CA: University of California Press.
- Gomm, S. C. (1995). Nude. In J. Dean, A. Peebles, & C. Bugler (Ed), *Dictionary of symbols in art* (p. 162). London: Duncan Baird publisher.
- Hollahan, E. (May, 1972). *Sir Kenneth Clark's the Nude: Catalyst for Robert Graves's "The Naked and the Nude"?* Vol. 87, No. 3, pp. 443-451. Modern Language Association Stable URL: <http://www.jstor.org/stable/460903> Accessed: 09/06/2010 09:22
- Joanne, G. B. (1992). The female model and the renaissance nude: Durer, Giorgione, and Raphael. *In Artibus et Historiae*, 13 (26), 49-63. IRSA s.c. Stable URL: <http://www.jstor.org/stable/1483430> Accessed: 15/02/2010 03:17
- Kaplan, A. (1973). *The conduct of inquiry* (Inter text books). P. 53. Aylesbury.
- Kappeler, S. (1986). *The pornography of representation*. Minneapolis: University of Minnesota Press.
- Kennedy, J. F. (2009). *The Pornographic View of the Body*. <http://mychainsargone.org/MCAG - htm>.
- Kumekpor, K.B. (2002). *Research methods and techniques of social research*. P. 138. Accra, Ghana: SonLife press and services.
- Kutchinsky, B. (1973). *Effect of easy availability of pornography on the incidence of sex crimes: The Danish experience*. Journal of Social Issues, 29(3), 161-181.
- Leedy, P.D. and Ormrod, J.E. (2005). *Practical research: Planning and design* (8<sup>th</sup> edition), P. 145. Pearson Merrill.
- Longino, H. (1980). Pornography, oppression, and freedom: A closer look. *In Take back the night: Women on pornography*. Lederer 1980.

- Lynda, N. (1998). From the female nude: art, obscenity and sexuality. Mirzoeff, N. *The visual culture reader* (pp 487 – 493). Great Britain: Butler and Tanner.
- MacKinnon, & Catharine A. (1987). *Feminism unmodified: Discourses on life and law*. Cambridge: Harvard University Press.
- Malamuth, N. M. (1984). Aggression against women: Cultural and individual causes. In N. M. Malamuth & E. Donnerstein (Eds.), *Pornography and sexual aggression* (pp. 19-52). New York: Academic Press
- Malamuth, N., & Donnerstein, E. (1982). The effects of aggressive-pornographic mass media stimuli. In L. Berkowitz (Ed.), *Advances in Experimental Social Psychology*, Vol. 15, pp. 103-136. New York: Academic Press.
- Morgan, L.D. (2008). *The sage encyclopedia of qualitative research methods*. Vol. 1& 2, p.725. Sage publications, inc. Thousand Oaks, California 91320
- Moyo, O. (1991). The naked truth: Nude figures in Yoruba art. In *African aesthetics in Nigeria and the Diaspora*, 22 (1), 30-44. Sage Publications, Inc. Stable URL: <http://www.jstor.org/stable/2784495> Accessed: 24/02/2010 08:15
- Mullarkey, M. (1988). "Review of women, art, and power and other essays." *The Nation*.
- Nead, L. (1992). *The female nude: Art, obscenity, and sexuality*. New York: Routledge.
- Nketsiah, B.P. (1977). *The place of the nude in contemporary Ghanaian painting*. A thesis presented to College of Art KNUST, Kumasi.
- Okediji M. (1991). The naked truth: nude figures in Yoruba art. *Journal of black studies*. Vol. 22(1), 30-44.
- Patric J. (1943). *Yankee Hobo in the Orient*.
- Pertti, A. (1995). *Researching culture: Qualitative method and culture studies*. Sage publication London (pp. 11-12). *policy*, 155-182. Blackwell Publishing on behalf of Hypatia, Inc. Stable URL: <http://www.jstor.org/stable/3810463> Accessed: 15/02/2010 03:59
- Pollock, G. (1988). *Vision and difference: Femininity, feminism, and histories of art*. New York: Routledge.



- Republic of Kenya (1970). *The Penal Code, Chapter 63, Laws of Kenya*. Revised edition. Nairobi: Government Printer.
- Rom, C. (9 April 2007) "One View: 'The Feminist Art Journal.'" *Woman's Art Journal*. Vol. 2.2, pp. 19-24. <http://www.jstor.org>.
- Rouche, M. (1987). "Private life conquers state and society," in *A History of Private Life* vol I, Paul Veyne, editor, Harvard University Press ISBN 0-674-39974-9
- Sandell, R. (9 April 2007). "Feminist Art Education: An analysis of the women's art movement as an educational force." *Studies in Art Education*. Vol. 20.2, pp. 18-28. [Http://www.jstor.org](http://www.jstor.org).
- Saunders, G. (1989). *The nude: A new perspective*. Cambridge, UK: Harper and Row.
- Schwandt, T.(1994). Constructivist, interpretivist persuasion for human inquiry. In N. Demin and Y. Lincoln (Eds), *Handbook of qualitative research* (pp. 118-137). Thousand Oaks, CA: Sage.
- Smith, A. (1997). *The Victorian nudity, Sexuality, Morality and Art*. Manchester University Press.
- Swidler, A. (1986). *Culture in action: Symbols and strategies*. American Sociological Review 51 (3): 273-86. The Holy Bible, *The Revised Berkeley Version in Modern English, The Gideons International*, 1974 edition. Genesis 3: 1-7
- Traudisch, P. (1990). "Observation on female sexuality in pornographic films". In *Women and Man and Pornography*, ed. Eva Dane and Renate Schmidt. Pp. 110-129
- Vernon, R. P., Brislin-Slutz, J.A. and Neal, A. J. (1989). Pornography, Erotica, and Attitudes toward Women: The Effects of Repeated Exposure. *In the journal of sex research*, 26 (4), 479-491. Taylor & Francis, Ltd. Stable URL: <http://www.jstor.org/stable/3812977> Accessed: 15/02/2010 03:36
- Wadestone M. (1964). "Nudism and Christianity," *Sundial #19* (Los Angeles: Elysium, Inc.)



West, C. and. Zimmerman, D. (1987). *Doing gender. Gender & Society* 1 (2): 125-51.

Zimmerman, E. (9 April 2007). “Women Also Created Art.” *Art Education*. Vol. 34.3 p

5.[Http://www.jstor.org](http://www.jstor.org).

# KNUST



## APPENDIX ‘A’ - QUESTIONNAIRE (STUDENTS)



.....  
.....  
.....

9. What constitutes pornographic work?

.....  
.....  
.....

**SECTION B**

*Find out what is entail in nudity in painting in the department.*

10. What is the rational for painting/drawing nude models?

.....  
.....  
.....

11. What are the reactions of the models when painting/drawing them in the nude?

.....  
.....  
.....

12. How do you feel when painting/drawing the nude?

.....  
.....  
.....

**SECTION C**

*Identify the perceptions of people towards nude painting as being art or pornography.*

13. What are your perceptions towards nude works?

.....  
.....  
.....  
.....

14. Does nude works have any moral implication? Yes [ ] No [ ]

Explain your answer

.....

.....

.....

15.Does pornography (i.e. videos, magazines, images or photos) have any social implication? Yes [ ] No [ ]

Explain your answer.....

.....

.....

16.Do you consider nudity in painting as pornography? Yes [ ] No [ ]

Explain your answer.....

.....

.....

17.Do you consider nudity in painting as an art? Yes [ ] No [ ]

Explain your answer.....

.....

.....

#### SECTION D

*Are there any differences between art and pornography?*

18. Are there any difference/similarities between art works portraying nude figures and pornography? Yes [ ] No [ ]

If Yes why?

.....

.....

If No why?

.....

.....  
.....

## SECTION E

*Why is nude painting in the curriculum of the painting programme?*

19. Do you have any idea about why figure painting is in the painting programme? Yes [ ]  
No [ ]

If Yes how?

.....  
.....  
.....

If No why?

.....  
.....

20. Have the objective(s) been achieved? Yes [ ] No [ ]

If no why?

.....  
.....  
.....

21. Do you think its inclusion in the curriculum is helpful? Yes [ ] No [ ]

Explain your answer.....  
.....  
.....





8. What constitutes pornographic work?

.....  
.....  
.....

## SECTION B

*Identify the perceptions of people towards nude painting as being art or pornography.*

9. What are your perceptions towards nude works?

.....  
.....  
.....

10. Does nude works have any moral implication? Yes [ ] No [ ]

Explain your answer .....

.....  
.....

11. Can finished nude work(s) have any impact on the observer? Yes [ ] No [ ]

Explain your answer.....

.....  
.....

12. Does pornography (i.e. videos, magazines, images or photos) have any social implication? Yes [ ] No [ ]

Explain your answer.....

.....  
.....

13. Do you consider nudity in painting as pornography? Yes [ ] No [ ]

Explain your answer.....

.....  
.....

14. Do you consider nudity in painting as an art? Yes [ ] No [ ]

Explain your answer.....  
.....  
.....

## SECTION C

*Are there any differences between art and pornography?*

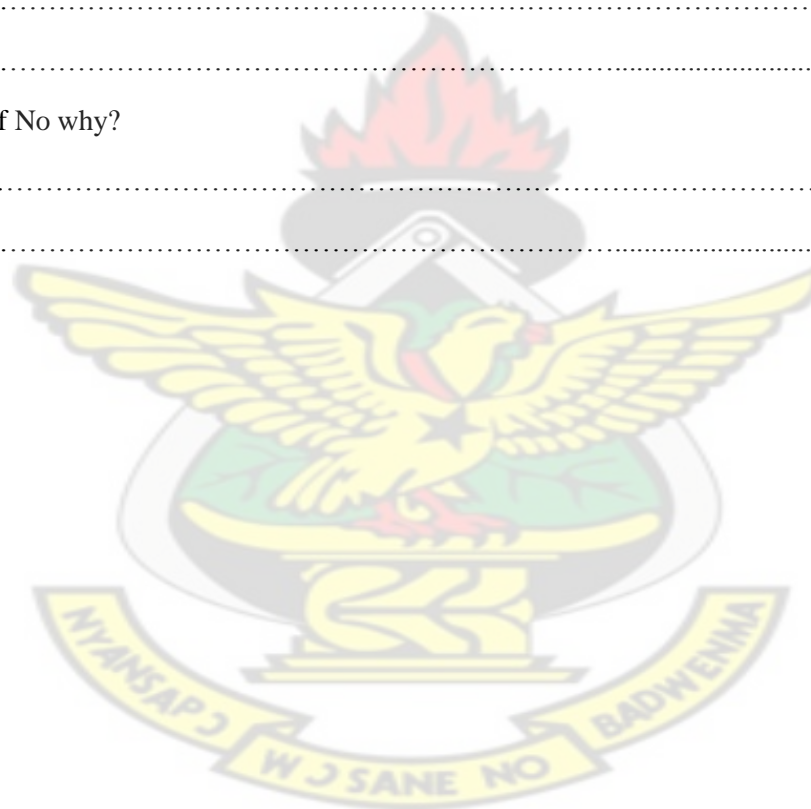
15. Are there any difference/similarities between art works portraying nude figures and pornography? Yes [ ] No [ ]

If Yes why?

.....  
.....

If No why?

.....  
.....



## APPENDIX “C” INTERVIEW - LECTURERS

### TOPIC: NUDITY: ART OR PORNOGRAPHY? A CASE STUDY OF SELECTED ART DEPARTMENTS IN TERTIARY INSTITUTIONS IN GHANA

*This interview guide is designed to request for information for the above project. The information collected would be kept as highly confidential as possible. The researcher will highly appreciate your response.*

#### SECTION A

1. Do you consider nudity as an art or pornography?
2. What is your opinion about Art?
3. What is your opinion about nudity?
4. What is your opinion about pornography?
5. Are there any differences and similarities between art and pornography?

#### SECTION B

6. What is entailed in nudity in painting in the department?
  - a. What are you supposed to study when painting/drawing the nude?
  - b. What are the reactions of the models when painting/drawing them in the nude?
7. Why do painters (artists) mostly use female models and not men?

#### SECTION C

8. How do you feel/reaction when painting the nude?
9. Does nudity have any effects in the society? Why?
10. Does pornography have any effects in the society? Why?

#### SECTION D

11. Why the inclusion of nude painting in the Painting curriculum?
12. Has the inclusion of nude painting in the curriculum had any impact on students?

13. Have your objective(s) been achieved.

# KNUST

