

HELP! A PICTURE STOLE MY IMAGE

Angela Lyon

"Likeness does not make things 'one' as much as unlikeness makes them other."¹
Montaigne, in Sabine Melchior-Bonnet, *The Mirror: A History*, 224.

"Facing the mirror, a mute witness of desires or fears and a theatre of face-to-face confrontation, the subject hesitates between projection and perception, between the inexhaustible images of the dream and the evidence of reality, and is obsessed with the distortion."²
Sabine Melchior-Bonnet: *The Mirror: A History*, 252.

This essay was first submitted as part of a dissertation to fulfil the requirements of a Master of Fine Arts degree in 2007. The Master of Fine Arts studio component played out as a photographic exercise in the collection and presentation of idealised images. Eight hundred snapshot-format colour images were exhibited all at once in the Rear Window Gallery of the Dunedin Public Art Gallery. The mass of pictures presented an array where individual images fought for the attention of the viewer. Buffeted together, each picture promised everything, yet offered nothing.

THE SUBJECT AND ITS REFLECTION: THE OTHER

My dissertation entitled "Neither Here Nor There" established a position for the viewing and the presentation of images; images that influence the construction of the subject. Images, to sell lies to shoppers, often frame the female subject as an object. Alarmed at the imbalanced and overused same-image of women in the media and the mass-market use of the power of the image, my master's project was focused on the finding of an appropriate position for the female photographer/image maker. Here, in this essay I identify the self-image as having the potential of incompleting the subject. I refer to Jacques Lacan's mirror stage (as framed in *The Four Fundamental Concepts of Psychoanalysis*) to assess how the subject observes herself and tries to understand herself as a reflection and as a subject. A key text for me is Roland Barthes' *Camera Lucida* analysis of looking at his own image in terms of desire, mis-recognition and the seeking of the ideal self. Addressing the shifting positions of self, other, subject, object, reflection, objectivity and subjectivity, I identify an incomplete desiring subject that functions in dual positions but remains split between subjectivity and objectivity. In the case of the female, the subject of Lacan's mirror becomes doubly defined. Firstly, she is an incomplete subject and secondly, she is a subject defined as an object/outsider/other for the male subject. Margaret Olin's essay entitled "Gaze" contributes to a discussion about the role of the gaze in the desires of the incomplete subject. I also refer to feminist readings of Lacan's subject by way of Elizabeth Grosz's *Jacques Lacan: A Feminist Introduction and Space, Time and Perversion* where she promotes a new subject beyond power struggles and gendered identity. Grosz defines the subject by what it is not, not as "other", but by the changing contexts of a post-feminist time and place. I explore the potential effects that the idealised images of women in mainstream culture have on the perception of the female subject.

In his book, *Camera Lucida*, Barthes discusses the foreign relationship he feels when he sees himself in photographs:

[M]yself never coincides with my image; for it is the image which is heavy, motionless, stubborn (which is why society sustains it) and myself which is light, divided, dispersed;...if only Photography could give me a neutral, anatomical body, a body which signifies nothing!...For the Photograph is the advent of myself as other. Even odder, it was before Photography that men had the most to say about the vision of the double.³



Figure 1: Angela Lyon, *The Sisters*, c-type print, 84 x240 cm, 2005, (courtesy of the artist).

Barthes writes about the dynamics of the subject and the photograph in this text. His images never coincide with his self, for it is his *self* that is not a locatable object but rather a sense, a feeling. Barthes identifies the difference he feels from that which he sees himself being portrayed as. Barthes is caught between two positions when he sees himself in the photograph: one where he sees himself as the subject and the other where he sees himself as an object, an other; as an unfeeling double. Barthes continues this observation as he sits for a portrait, stating: "I am at the same time: the one I think I am, the one I want others to think I am, the one the photographer thinks I am, and the one he makes use of to exhibit his art...I am neither subject nor object."⁴

Barthes' subjectivity is threatened when he is confronted with the view of himself from outside of himself, how, it would seem, others see him. This statement is central to this essay. Where is subjectivity and objectivity positioned when looking at your own image when the photograph functions as an object that presents and objectifies the subject? The subject's double-act between self-perceptions and self-projections resonate with Lacan's description of the mirror stage. Built on Sigmund Freud's formulation of the ego and ego ideal (in *Beyond the Pleasure Principle*)⁵, Lacan's mirror stage imprisons the subject in the mirror of their own image. The subject is dislocated from the self and resides only in the reflection of the mirror.⁶ Like Barthes' analysis of the subject in the image, Lacan's subject loses himself and is held only in the stubborn state where the subject can only see himself from a position outside of himself, the position from where others see him.⁷

In a sense, the mirror becomes a site of desire. As the mirror gives the subject the ability to see himself as an object, the subject realises that he is not whole as he is seen as represented only through the eyes of the 'other.' Lacan suggests a lacking subject, who is forever caught in the cycle of insatiable desire. In the mirror, the subject identifies his incompleteness and desires to fulfil it. Incompleteness is present from the moment that the subject looks at himself in the mirror and sees himself there. The subject, captive in the mirror, cannot be whole. Like Barthes' situation when seeing himself in the photograph, Lacan's subject sees that the stubborn and heavy image does not coincide with the subject's experience. The desire to return to completeness motivates the subject as he is bound to the fantasy of himself as whole. There is a desire to be as he was before he found his reflection.⁸ "By clinging to the reference-point of him who looks at him in the mirror, the subject sees appearing, not his ego ideal but his ideal ego, that point at which he has desires to gratify himself in himself."⁹

Unlike Narcissus, whose fate was sealed by his eternal separation from his reflection, Lacan's subject is always a reflection within the dislocated area of the mirror and forever stuck with the desire to be whole again. Beyond the glass, in a location that cannot be accessed, the subject is forever in the eyes of his 'other' and can only witness himself from the other side of the glass inside the mirror's inaccessible depths. The subject becomes a voyeur of the self.

Both Freud and Lacan use the male subject as a primary example in constructing their psychoanalytical perspective on the subject. In their definitions, the female subject is unimportant and the male subject is chosen to account

for the human subject in general. The defining characteristics of the subject as identified by these two men have been cause for much debate in contemporary readings of their theories. In 1933 Freud defended his position in presenting only the male subject. He wrote: "[T]o those of you who are women, this will not apply – you are yourselves the problem... It seems that women have made few contributions to the inventions and discoveries of the history of civilization."¹⁰

In the "Gaze", Olin argues that where the male subject is constructed through Freud's ego and Lacan's mirror, the female subject is constructed through the male gaze.¹¹ Freud and Lacan present no primary female subject but one that is seen to be defined as 'other.' She exists as a boundary beyond which the male subject is formed as he defines himself by what he is not: her. Where Freud and Lacan establish the difficulties that prevent the formation of a complete male subject, the gaze creates and adds further difficulties for the female subject in her pursuit of wholeness (at least within the psychoanalytical construct of the subject). In our late-capitalist world, she is often presented to society as both a marketing image and an object of desire and in these societal registers she is viewed predominately through the eyes of her 'other': him. Not having mastery over her own image means that the female subject is presented to herself as the female object. Like Lacan's subject located in the mirror of the mirror stage, she develops the ability to see the female subject from within the mirror. But is she merely a reflection?

Olin identifies the gaze as a double-sided term whereby there must be someone to gaze and someone to gaze back.¹² She cites Laura Mulvey's essay "Visual Pleasure and Narrative Cinema" where Mulvey finds the male cinematic viewing of women in films as a play between narcissistic identification and erotic voyeurism. Olin connects Mulvey's definition to Lacan's mirror stage as they both present subjects that invest in the continual desire to be whole. The fate of women projected through this definition is grim in comparison. Olin states: "Her background is invisible, her face rendered hallucinatory by soft mists that play over it, her body parts isolated for loving perusal in close up. The gaze of the man active within the narrative stops on the timeless image of the woman. Woman is the image; man is the bearer of the look. Power is on his side."¹³

Olin highlights two important things when relating the gaze to Lacan's subject and "his" desire for completeness. Primarily concerned with seeing himself as whole, he uses his gaze to define himself through viewing his other, the female. This definition affects the female subject as she sees herself as an object for the bearer of the gaze, the male subject. Olin characterises this as follows: "There is a struggle over the gaze: one gets to look, to be the master of the gaze; the other (or Other) is looked at... The subject turned object sees itself as the other sees it: it internalizes the gaze."¹⁴

Therefore, the Lacanian subject becomes the master of the gaze and uses this to define himself by comparing himself to the subject of the gaze. The female becomes the object of the gaze defined in relation to the male subject's narcissistically driven self-definition. She is always defined only as what he is not. According to Lacan and Freud, her position is one of lack; a negative space in relation to his positive formation. The male subject desires what he lacks, and here, he lacks the female (or at least mastery over her). This does not mean that he desires to be female but that he desires to gain control over what he can as he desires to be whole (and self-defined). Seeing the female through the male gaze is a strategy within patriarchy which is driven to continue as it guarantees power.

So what are the implications of this in the psychoanalytical examination of the subject in photography? For Lacan and Freud, the incomplete subject develops his definition by his relations with the other and is narcissistically driven to control this relationship. In terms of the gaze, it is important for the subject to be the 'master' of the viewing relationship. To hand over the power of the gaze is to allow self-definition to be controlled by the other. Because of this narcissistic dependency on the female subject, the male subjectivity will change if she does, as she too, defines him. In the system of the gaze, the male subject is motivated to contain the female subject, not simply to keep her as his object of desire but because he relies on her to define his position: she is what he is not. In the photographic images so often seen in the marketing of popular culture, the female subject is idealised, objectified and presented as desired; her subjectivity is taken away when the photograph took her image from her and presented it as something else. She exists only as a fantasy, defined not by herself but as a tool to generate desire for capitalist gain. Whether for the purpose of the self-definition of the male subject or for the fulfilment of his desires, the control of her image empowers him.



Figure 2: Angela Lyon, *The Face of the Familiar*, C-type print 124 x 84 cm, 2005 (courtesy of the artist).

So far in this essay I have discussed how the subject is an entity that is reliant on the definitions of the other. This is suggested in Barthes' frustration at the self image he sees in the photograph, in Lacan's subject held captive in his own mirror and in Mulvey and Olin's description of the gaze. In each of these systems there is a reflective process that mirrors that of photography. The subject is found on both sides of the lens, as self and as other. The other's influence on the subject's self-definition can create a disturbance in the formation of subjectivity.

"Man's desire is the desire of the other."¹⁵

Lacan: *The Four Fundamental Concepts of Psychoanalysis*, 38.

Grosz analyses the theories of Lacan and Freud from a later, feminist perspective. She states in relation to Lacan's idea of desire, the subject and the other that: "Desire desires the desire of the other. Desire is thus a movement, an energy that is always transpersonal, directed to others."¹⁶ She goes on to say: "The lover transfers narcissistic self-regard onto the love object and is thus able to love himself, as it were loving the other."¹⁷

Grosz highlights a problem of the pre-feminist historical context in which these ideas were formed. In the theories of Lacan and Freud that define the subject, the other and its surroundings remain undefined. Grosz states that these things require re-evaluation in her contemporary context.¹⁸ Therefore the subject, as defined by what it is not, should be a changing and transient thing, as place, space and others surround and define it. While identifying the psychological viewpoints of the formation of the subject between mind and body, Grosz explores the individual and social inscription of the subject. She questions the dependence of subjectivity on the relationships between male and female subjects, identifying love as a provider of nourishment for the ego while unrequited love dampens the ego's self-esteem.¹⁹ So, for individuals investing in love between subjects, protection of the ego is important to the construction of subjectivity.

In psychoanalytical terms, two subjects in love are each narcissistically driven so as to receive nourishment for their own ego and each sees his- or herself as the love-object. Freud tells us that the subject posits romantic love as essentially a narcissistic relation: one locates and desires the ego ideal and attempts to position oneself in the most lovable way in relation to it. When desired by the other, the subject's ego literally loves being seen as the satisfaction of the desire of the other. Grosz explains: "Desire always refers to a triangle – the subject, the other and the Other. The other is the object through whom desire is returned to the subject;... The subject's desire is always the desire of the Other."²⁰

And, what about the other? What role can the 'other' play in the formation of the subject? How does the desire of others fuel a sense of self? If the 'other' provides a point of definition as a site for the subject to define what it is not, it is little wonder that the female subject remains caught up in a patriarchal system: not as a primary subject but as a viewed object. If it is important for the male subject to define himself by the female subject's position, it is logical for him to be reluctant to release the hold he has on her definition. The gaze and the perpetuation of the female ideal hold her in this safe (for him) position. However, this position becomes problematic when it is perpetuated by the female subject as a participant in the system of the gaze. Grosz says that for a female subject to be accepted as a love-object, she must conceal and reveal parts of herself to the male subject. This presents a narrow pathway for the female subject to follow in presenting herself as a desirable subject. Grosz explains:

She retains her position as an object of the other's desire only through artifice, appearance, or dissimulation. Illusion, travesty, make-up, the veil, become techniques she relies upon to both cover up and make visible her 'essential assets'. They are her means of seducing or enticing the other, of becoming a love-object for him... Ironically, in this aim of becoming the object of the other's desire, she becomes the site of a rupture ... idealized and debased, devoted to the masquerade (an excess) and a deficiency.²¹

According to Grosz, the female subject sits within a double-play system that debases her; on the one hand, she

must define herself aside from being seen as an object of desire, while, on the other hand, she desires to be seen as desirable. Within the patriarchal system of vision, the female subject's place is conflicted as her definition has been formed around her. Today, in the image-driven new media systems of the twenty-first century, the female stereotype still dominates. The role of her beauty has already been established and defined historically and it is perpetuated through the new media systems of photography in its digital profusion. How and why does "she" continue to be presented as a stereotype?

The 'other' that defines the subject has become the context the subject is positioned in. What does it mean for the female subject to sit before a camera or a mirror when she is thinking about the patriarchal systems of vision (e.g. the gaze) so central to photography? Must the female subject today create and apply a new system of vision to protect her subjectivity? Or has the photograph stolen her image for good? In the following section I explore how patriarchal systems of vision continue to thrive as fed by both male and female subjects. In conclusion, I then return to rephrase the crucial question posed above: *How can the female subject create and apply a new system of vision to protect her subjectivity?*



Figure 3: Angela Lyon, *In His Eyes She Saw No Other*, inkjet print, 12.4 x 8.4 cm, 2007, (courtesy of the artist).

THE FEMALE STEREOTYPE VERSUS THE FEMALE SUBJECT

"The myth of the strong black woman is the other side of the myth of the beautiful dumb blonde. The white man turned the white woman into a weak-minded, weak-bodied, delicate freak, a sex pot, and placed her on a pedestal; he turned the black woman into a strong self-reliant Amazon and deposited her into the kitchen... The white man turned himself into the Omnipotent Administrator and established himself in the front office."²²

As discussed, the female subject has been defined by the gaze and is located by psychoanalysis as the 'other' that primarily defines the male subject. I examined how the gaze plays a role in the self-definition of the female subject as she sees herself, not only as an incomplete subject but also as defined as the other and the subject of the gaze. Her purpose is twice defined, primarily for the male subject. Lesley Friedler writes: "All idealisations of the female from the earliest days of courtly love have been in fact devices to deprive her of freedom and self-determination."²³



Figure 4: Angela Lyon, *By Only A Tenderhook*, lambda print, 124 x 84 cm, 2005, (courtesy of the artist).

The system of the gaze presents the idealised female to society as an object of desire. This familiar system sets up and supports the use of the female ideal stereotype in society, by society. The idealised image of the female is used to sell products as a locus for patriarchal desire and fantasy. The prevalence of the use of the female ideal stereotype in mainstream media such as the television and the internet far outweighs the presentation of any other group. Her use is deliberately designed to harness the desire of both male and female subjects; for the male as an ideal other and for the female as an ideal subject that she may try to emulate. Referencing the historical presentation of the female ideal, the image of the female ideal stereotype dominates our screens today. Millions of similar images together provide one another with a kind of 'authenticity' and the frequency of such images make them difficult to ignore. The photograph's nature as a tool for representation claims a kind of 'truth'. Combined with the drives of the viewing subject, the image has power, but does the image deserve such power over the subject?

Jean Baudrillard says that the act of taking a photograph takes the subject of the image from its context and strips it of all of its dimensions, one by one: "weight, relief, smell, depth, continuity, and, of course, meaning."²⁴ He writes:

Every photographed object is merely the trace left behind by the disappearance of all the rest. It is an almost perfect crime, an almost total resolution of the world, which merely leaves the illusion of a particular object shining forth, the image of which then becomes an impenetrable enigma. Starting out from this radical exception, you have an unimpeded view of the world.

The frequency of the 'stripped' image of the idealised female stereotype normalises this image and holds a mirror up to the female subject for her to compare herself with the ideal, which, as Baudrillard argues, cannot be 'true' due to the very nature of the photograph: its meaning is "utter nonsense".²⁵ Take the 2007 Burger King advertisement that uses images of women, overtly sexualised, while the narrator, in a tongue-in-cheek 'effort' to overpower the presentation, talks about the women's successes as bank managers or lawyers. Here, the advertisers promote women as the object, pretend to show their success in a patriarchal system and take a dig at feminism at the same time.²⁶ A patriarchal system of vision is perpetuated in disguise. What is 'true' and what is 'nonsense' here?

Other advertisements use the female ideal stereotype to include the female viewer as part of the ideal. Rather

than putting forward what the female subject should desire, based on how she deviates from what is presented, marketers use the 'empowering' of the female viewer as a guise to activate her consumption. She is to think, "I'm like that so I should buy that..." This can be seen in the current advertisement for Olay Regenerist Eye Cream where the female ideal stereotype presented is slightly older than what is commonly used. The model acknowledges that she is aging (though only a little) and asserts that she accepts this but would like a 'helping hand' to remain as true to herself as she can be. Here, the advertisement claims to deny the female ideal stereotype by presenting a woman who, apart from a visible two fine lines, fits the idealised female stereotype, and even exemplifies it through air-brushing, softened camera focus on her face and a voice-over of her own.²⁷ It purports to support her subjectivity and the acceptance of her individual self-definition, acknowledges the stereotype, pretends to accept aging while openly fights it and all at once, invites other women to take the same position and open their purses to buy the product. The irony here is that if the advertisement activates the desire drive in the female subject, it could very well activate the same drive in the model, for she is idealised beyond the possibilities of her self as a subject.

Where does this leave the vision of the female subject, viewer and photographer? Must she deny the viewing systems she too has perpetuated, fuelled and understood?

"To be the object of desire is to be defined in the passive. To exist in the passive case is to die in the passive case – that is to be killed. This is the moral of the fairytale about the perfect woman."²⁸
Angela Carter: *The Sadeian Women*, 77.

"She is so beautiful she is unnatural; her beauty is an abnormality, a deformity, for none of her features exhibit any of those touching imperfections that reconcile us to the imperfection of the human condition. Her beauty is a symptom of her disorder, of her soullessness."²⁹
Angela Carter: *The Bloody Chamber*, 94.

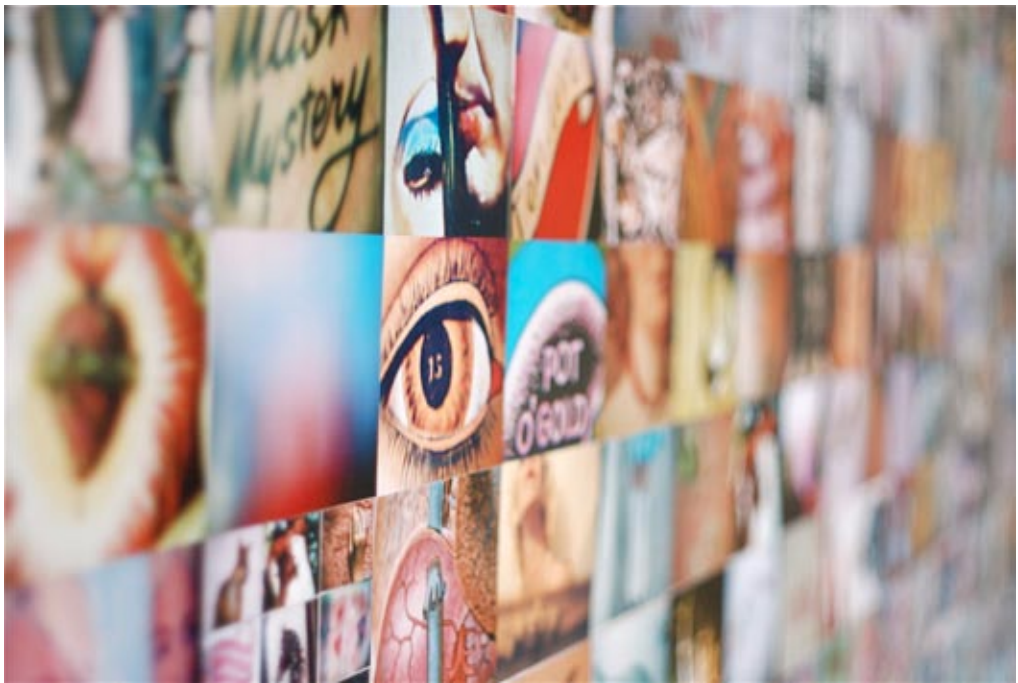


Figure 5: Angela Lyon, *Neither Here Nor There*, detail, 10 x 15cm c-type prints, 2007, (courtesy of the artist).

CONCLUSION

I return to my crucial question: in photography, how can the existing structures of vision be modified to better present and to protect the female subject, or for that matter, any other subject? Here I reflect on *Neither Here Nor There*, my exhibition in the Rear Window of the Dunedin Public Art Gallery. Therein lays a possible answer to my question. In reflecting on this exhibition, I can now identify a range of photographic strategies deployed in order to create and apply a particular system of vision through my own work. This system partly depends on the old patriarchal system I have identified earlier in this essay. The patriarchal system within which photography was invented and perpetuated underpins the way in which pictures are viewed and presents a starting point to work from in order to highlight and subvert the old system. In order to discuss these strategies, I firstly have to describe the contents of the exhibition and to present an overview of its operations.

The exhibition presented an edited collection of eight hundred 6 x 4 inch photographs chosen and collected for their idealising, romanticising and objectifying qualities, which I will identify presently. The sheer mass of pictures highlighted the temporary nature of the photograph by buffeting together many pictures, all fighting for attention.

As mentioned earlier in this essay, the photograph has the capacity to objectify its subject by stripping her of her weight and of other qualities. By using photography as the primary medium I acknowledge the existing nature of the photograph and historical systems of viewing the photograph (such as the gaze). Such systems of viewing create the context and the point from which my work may begin to address and subvert these very systems.

In order to achieve such a subversion, I use photographs to overwhelm the viewer and to this purpose I covered the wall with the mass of photographs already mentioned. Presented all at once in the same photographic format (6 x 4 inch), each image became part of a larger context. Buffeted together, the images cannot help but be compared to one another and the borders of each are visually interfered with by the images that surround it, making it difficult for the eye to rest on any one picture. With the whole wall covered completely, the Rear Window was full of pictures that animated and led the audience's view over a field of images, without making it possible to focus on any one at any given time.

The individual images were collected for the final exhibition to feature as episodes of visual contradictions that illustrate and extend the boundaries of the photograph. These images are contradictory through their references to text and image, some sourced from romance books, family photo albums and my own scrapbooks. By utilising images from a history of romance and by combining text and partial family portraits, the whole work in the Rear Window played out between the photograph as an index of history and the pictures that describe romance visually and historically through idealisation of the image. I employed characters and concepts in *Neither Here Nor There* that are related to the idealising qualities of the photograph. References to Narcissus and Echo, to Marilyn Monroe and Elvis presented the familiar system of viewing and at the same time they belied the objectifying nature of the image through their jostling for attention next to other images.

The composition of each image also caused the motifs to 'slip off' the format of the photograph and with the use of a short depth-of-focus and keyhole masks, only parts of the images were disclosed. In the mass of images shown together, text alluding to mystery, vision and romance were prominent, tempting the viewer with contradictory ways of looking at the field of work presented. The fragmented state of the photographs also illustrated the very nature of the photograph, namely its interplay between the 'truth' and 'untruth' as the images acted like scraps from a scrapbook.

Photography's knack of eliding – and also alluding to – missing pieces of visual information allows my role as the photographer to play, twist and use the photograph and the visual systems it is connected with to question these very systems. The various strategies that I employed in the Rear Window to highlight the constructed nature of the photograph do not create a new system for looking at photographs but they do suggest an adapted system of photographic vision. Highlighting the decontextualising nature of the photograph allows me to attempt to reinvest and extend the limits of vision. While *Neither Here Nor There* did not find a simple or straight answer to the

Figure 6: Angela Lyon, *Neither Here Nor There*, detail, 10 x 15cm c-type prints, 2007, (courtesy of the artist).



Perfect Love
dispels all
Fear



Mask
Mystery



Tenderly

problematics of the photograph, it avoided providing the viewer with any 'truth' at all.

The strategies employed in the work played with our desire to trust the photograph. The profusion of images in a *field of images* constructed an adapted 'angle of view' whereby photography's failure to present its own wider context was identified and acknowledged. An awareness of our system of viewing became the necessary understanding through making this work; and its refusal to provide an answer to how we can adapt and develop a system to accommodate all viewers of photographs supported this understanding of the limits of photography. The photograph is just a photograph, and deserves to be treated as such. The power of the image falls flat when its failings to present its context are identified and acknowledged.

Returning to the patriarchal system of viewing highlighted earlier in this essay, I find that my practice is dependent on it. This dependence functions as a starting point which challenges me to find alternatives. The mass of images presented in the Rear Window allowed the subject to be more than a static image; it allowed the subject to be fluid and engaged with her environment, including other subjects. Reflecting on my work exhibited in the Rear Window at the Dunedin Public Art Gallery, I am now starting to understand the intricacies of our viewing systems and how we could challenge them. In this process, we could allow the photograph to return to what it only ever promised to be: just a photograph. In the words of Jean Luc Godard, "Ce n'est pas une image juste, c'est juste une image."³⁰

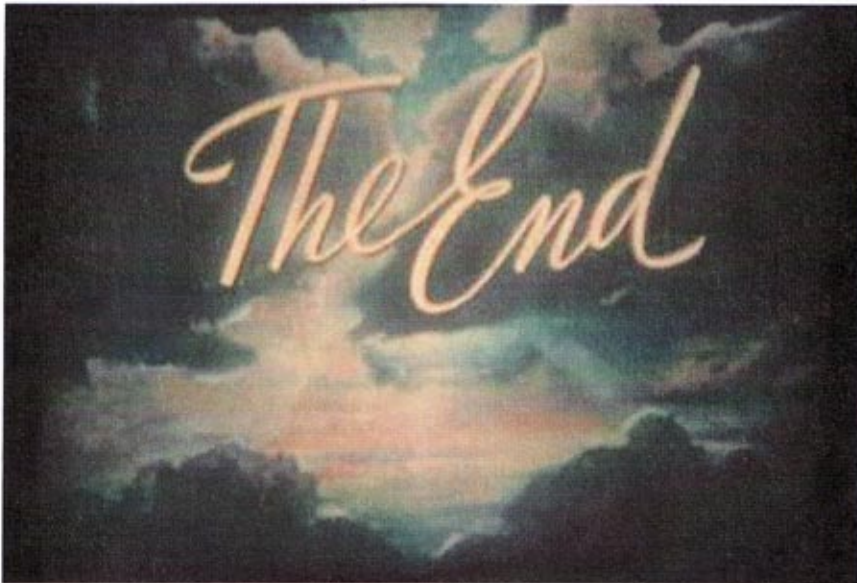


Figure 7: Angela Lyon, *This Is 'The End'*, c-type print, 124 x 84 cm, 2008, (courtesy of the artist).

Angela Lyon completed a Master of Fine Arts Degree at Otago Polytechnic School of Art in 2007. She uses fakery in photography as a way to flatten and combine the pictures she takes, makes and collects into fields of images in order to question the methodologies of photography as a studio discipline.

- 1 Michel de Montaigne, quoted in *The Mirror: A History*, by Sabine Melchior-Bonnet (London: Routledge, 2002), 224.
- 2 Sabine Melchior-Bonnet, *The Mirror: A History* (London: Routledge, 2002), 252.
- 3 Roland Barthes, *Camera Lucida* (London: Fontana Paperbacks, 1984), 12.
- 4 Roland Barthes, *Camera Lucida*, 14.
- 5 Sigmund Freud quoted in Sadie Plant, *Zeros and Ones: Digital Women and the New Technoculture* (London: Fourth Estate, 1997), 23.
- 6 Written by Freud in *Beyond the Pleasure Principle*, the subject's ego identifies and creates its ego ideal and desires to

7 become its ego ideal. Lacan extended Freud's ideas in terms of the mirror stage, and the desire drive.

8 Robert King, *A Compendium of Lacanian Terms*, in eds. Hughette Glowinski, Zita Marks and Sara Murphy (London: Free Association Books, 2001), 115. The Mirror Stage: Jacques Lacan's mirror stage suggests a split in the subject between his image and his self and presents the subject as out of reach of the self in the mirror. Understanding that the subject is projected in front of the self has a dramatic effect on the subject as it sees itself from outside and as a separate entity. As he understands this new position he realises that he is in the mirror and, therefore, cannot be where he stands in his position facing the mirror.

9 Before encountering the mirror stage, the Lacanian subject is complete as he sees himself reflected through his mother's love. As the subject realises he is not part of his mother and dislocates himself from her, he encounters himself from this point on as from within the mirror (of the mirror stage).

10 Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis* (Harmondsworth: Penguin Books, 1979) 257.

11 Sigmund Freud quoted in *Zeros and Ones: Digital Women and the New Techoculture* by Sadie Plant (London: Fourth Estate, 1997), 23.

12 Margaret Olin, "Gaze" in *Critical Terms for Art History*, eds. Robert Nelson and Richard Shiff (Chicago and London: The University of Chicago Press, 1996), 208.

13 Margaret Olin, *Gaze*, 209.

14 Margaret Olin *Gaze*, 212.

15 Margaret Olin *Gaze*, 215.

16 Jacques Lacan, *The Four Fundamental Concepts of Analysis* (Harmondsworth: Penguin Books, 1979), 38.

17 Elizabeth Grosz, *Jacques Lacan: A Feminist Introduction* (Sydney: Allen & Unwin, 1990), 65.

18 Elizabeth Grosz, *Jacques Lacan*, 127.

19 Elizabeth Grosz, *Space, Time and Perversion* (Sydney: Allen & Unwin, 1995) 100.

20 Elizabeth Grosz, *Jacques Lacan*, 61.

21 Elizabeth Grosz, *Jacques Lacan*, 80.

22 Elizabeth Grosz, *Jacques Lacan*, 132.

23 Eldridge Cleaver quoted in *The Female Eunuch* by Germaine Greer (London: MacGibbon & Kee, 1970) 162.

24 Leslie Friedler, *Love and Death in the American Novel: An Exercise in Cultural History* (London: Virago Press, 1979).

25 Jean Baudrillard, *Photographies*, see www.egs.edu/faculty/ baudrillard-photographies.html as last accessed on 1 May 2007.

26 Jean Baudrillard, *Photographies*, see www.egs.edu/faculty/ baudrillard-photographies.html as last accessed on 1 May 2007.

27 Since the writing of my dissertation, this advertisement has been pulled from television on the grounds that it breached an advertising code of practice forbidding the use of sex appeal to draw attention to a product. On Campbell Live (NZ TV 3), the female marketer said that although the advertisement was primarily directed at a male demographic of 16-35years, she also targeted the support of the female population, stating that: "young women today, have a sense of humour and see the advertisement this way." Two issues can also be discussed apropos the pulling of the advertisement: 1. the person who created it was a woman, openly using the objectified image of the female stereotype; and 2. the advertisement, although "frowned" upon by Campbell Live, was shown many times during the broadcast.

28 Advertisement for Regenerist Eye Cream, by Olay (NZ Television, 6-9pm 01/06/07), Channels 1 & 2.

29 Angela Carter, *The Sadeian Woman: An Exercise in Cultural History* (London: Virago Press, 1992), 77.

30 Angela Carter, *The Bloody Chamber* (Harmondsworth: Penguin Books, 1993), 94.

31 Jean Luc Godard, "this is not just an image, it's just an image", see Jean Luc Godard, see <http://elle-en-tout-genre.overblog.com/article-6371712.html> as last accessed on 20 October 2008.