Last thoughts on the last lecture:

*Technology: Scopes and Cameras*
Interconnections between painting and early photography

http://seeing.nypl.org/2781-6.html
Automontage – making hyper-real images

http://www.martinmicroscope.com/Automontage.htm
Hyper-reality: multiple focal planes
The Prehistoric World
Learning objectives

• Observe the biological accuracy and inaccuracy in Johann Scheuchzer’s depiction of the Biblical Creation.

• Recognize the elements in de la Beche’s “Ancient Dorset” that set the stage for the first decade of scenes from deep time that were published in books for a popular audience.

• Contrast the scientific and fantastic imagery in scenes from deep time from 1830 – 1840.

• In particular, describe how the depiction of nautiloids has changed.
Groups

Observe the biological accuracy and inaccuracy in Johann Scheuchzer’s *Sacred Physics* (1731-1733) depiction of days 3, 5, and 6 in his portrayal of the Biblical Creation.

Day 1: Light
Day 2: Sky and Water
Day 3: Earth and Sea
Day 4: Sun, Moon and Stars to Mark Seasons
Day 5: Birds and Sea Creatures
Day 6: Terrestrial Animals, People and Plants
Day 7: Rest
The Work of the Third Day
The Work of the Fifth Day
The Work of the Sixth Day

Figure 5. “The Work of the Sixth Day”: the creation of quadrupeds.
“...And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind...and it was so...and God saw that it was good.” From Johann Scheuchzer, Sacred Physica (1731).
"The Creation of Man from the Dust of the Earth (Homo ex Humo)"

- Why are the fetal stages not drawn in order? So you can tell gender.
- Trinity: Father, Son, Holy Spirit.
- Adult: Fully developed, not just a fetus.
- Frame of life: Creation of man from dust.
- Trees of life or knowledge:
  - Crying for the face of man.
  - Does the light comfort or does the religious viewpoint?
  - Adam looking into light: Adam's alone——only adult.
“A More Ancient Dorset”
Henry De la Beche 1830

http://upload.wikimedia.org/wikipedia/commons/a/a0/Duria_Antiquior.jpg
Nautilus pompilius (Linnaeus, 1758)

http://palaeo.gly.bris.ac.uk/Palaeofiles/Fossilgroups/Cephalopoda/Nautiloidea.html
John Phillips

Phillips 1860, reprinted in Miller 2000 *Paleobiology*
John Phillips

Phillips 1860, reprinted in Miller 2000 *Paleobiology*
1. GENERA

Number of Genera

archaeocyathids

microfossils

Paleozoic

Mesozoic

Cm

Pz

Md

Sepkoski, 1997

end-Perm.-

90-95% of
marine fauna
extinct

Late Cret.
Animal imprint
balls of all mit.
explore

Cenozoic
Anatomical Theater
Learning objectives

• Evaluate the ethics of Renaissance and modern anatomical theaters.
• Evaluate Becca’s claim that the Bodies Exhibit sacrifices an educational opportunity to promote misconceptions about race and sex.
• Revisit and re-evaluate the phrase “to see is to know.”
Anatomical Theater

Ben
- theatrical
- playful
- sometimes labeling
- faceless-ness
- emphasize body fluids

Bodies
- theatrical props are removed
- sculptures - add a personality that the person didn't nec. have
- faces - but w/o recognition

Both
- theatrical
- cold-sterile-unemotional
- separate from life
- morbid curiosity
- artistic interpretation
Ethics

• Which, if any, of these images crosses the line? Justify your answer
• For each image, where does the artist draw your attention?
• What do you learn from studying these images? Why? How? What evidence exists?

http://www7.nationalacademies.org/arts/Visionary_Anatomies_Sappol_Essay_1-3.gif
Andreas Vesalius (anatomist, 1514-1564), the workshop of Titian (artists), De Humani Corporis Fabrica... (Basel, 1543), pl. 190. Woodcut, National Library of Medicine.
Govard Bidloo (anatomist, 1649-1713), Gérard de Lairesse (artist, 1640-1711), Ontleding des menschelyken lichaams... (Amsterdam, 1690), pl. 30. Copperplate engraving with etching, National Library of Medicine.
Biases in the *Bodies* Exhibit

- Gender (athletes or eye candy)?
- Race
- Sculpting the bodies
  - Dye (note the lungs)
  - Eyes, mouth, carving racial features
Figure 3

*Used by permission of the Institut für Plastination, Heidelberg, Germany.*
Athleticism
Figure 1

Used by permission of Körperwelten (Frankfurt), for the Fakultät für Pathologie, Heidelberg, Germany.

Pride
Skin - totally lacks character
Fat removed
No post support

Heracles
Juan d’ Valverde de Amusco  
(Spanish, ca. 1525—1588)

“Self-displaying, dissected male figures from Juan Valverde de Amusco’s Anotomia del corpo humano di Giouanni Valuerde : co’ discorsi del medisimo, nouamente ristampata e con l’aggiunta d’alcune tauole ampliata. Venice: 1682. After drawings attributed to Gaspar Becerra (Spanish, 1520—1570). Engraving.”

http://anatomyofgender.northwestern.edu/valverdelImage02.html
Australopithecus boisei
Evaluate this claim that concludes the *Bodies* exhibit: To see is to know