Western University
Scholarship@Western

Digitized Theses Digitized Special Collections

2009

EXPLORING THE VISUAL REPRESENTATION OF TEEN IDOLS

Katja Beneke

Follow this and additional works at: https://ir.lib.uwo.ca/digitizedtheses

Recommended Citation
Beneke, Katja, "EXPLORING THE VISUAL REPRESENTATION OF TEEN IDOLS" (2009). *Digitized Theses*. 4052.
https://ir.lib.uwo.ca/digitizedtheses/4052

This Thesis is brought to you for free and open access by the Digitized Special Collections at Scholarship@Western. It has been accepted for inclusion in Digitized Theses by an authorized administrator of Scholarship@Western. For more information, please contact wlswadmin@uwo.ca.

EXPLORING THE VISUAL REPRESENTATION OF TEEN IDOLS

(Spine title: Exploring the Visual Representation of Teen Idols)

(Thesis format: Monograph)

by

Katja Beneke

Graduate Program in Visual Arts

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts

The School of Graduate and Postdoctoral Studies
The University of Western Ontario
London, Ontario, Canada

© Katja Beneke 2009

ABSTRACT

Exploring the Visual Representation of Teen Idols investigates the meaning of North American teen idols and their depiction in mass media and contemporary art. Young celebrities and entertainers, especially those in the popular music industry and produced by the Disney Company, are regarded as teen idols. Considering P. David Marshall's definition of teen celebrities as non-threatening commodities of consumer culture targeting a pre-adolescent and adolescent audience, I argue that on the contrary, the visual representation of idols is overtly sexualized and exploited as in the case of Disney's current idol Miley Cyrus. Looking at the art work of Takashi Murakami and Steven Shearer, I argue that the teen idol is subject to redefinition and constructive critique if put into the realm of fine arts. This investigation also informs a brief discussion of my own art practice which incorporates imagery surrounding teen celebrities.

Keywords:

Representation, visual, teen idol, celebrity, media, consumer, Disney, Miley Cyrus, Hannah Montana, P. David Marshall, Takashi Murakami, Steven Shearer

ACKNOWLEDGEMENTS

It is an honour for me to thank the faculty and staff of the Visual Arts Department at the University of Western Ontario for all their support and guidance over the past two years.

I would like to thank my supervisor, Sky Glabush, for his advice and guidance throughout the process of my thesis project. This thesis would not have been possible without his continuous guidance.

It is a pleasure to thank my fellow students who shared their experience and knowledge with me.

I owe my deepest gratitude to my family and my friends who have always supported and encouraged me.

Finally, I thank my partner Lincoln W. Cushman and his family as well as his friends for their patience and help during my time here.

TABLE OF CONTENTS

Certificate of Examination ii

Abstract and Keywords iii

Acknowledgements iv

Table of Contents v

List of Figures vi

Introduction 1

Chapter 1: Teen Idols and Consumer Culture 3

Chapter 2: Teen Idols in Contemporary Art 12

2.1 Takashi Murakami 12
2.2 Steven Shearer 21

Chapter 3 - Past and Today 29

Conclusion 34

Bibliography 36

Appendix 1: Copyright Release 39

Vita 40

LIST OF FIGURES

Figure 1. Leibovitz, Annie. Miley Cyrus. 2008 <http:// www.vanityfair.com/culture/features/2008/06/miley200806?currentPage=2>. 7

Figure 2. Leibovitz, Annie. Miley Cyrus and Billy Ray Cyrus. 2008 <http://www.vanityfair.com/culture/features/2008/06/miley200806?currentPage=1>. 7

Figure 3. Brewer, Clint. Miley Cyrus. 2008. Tiger Beat Nov. 2008: 22. 8

Figure 4. Hannah Montana. The Insider. Web. 3 March 2009 <http://www.theinsider.com/news/627544_Hannah_Montana_Rules_the_World>. 11

Figure 5. Murakami, Takashi. Miss ko^2. 1997. Collection of Marianne Boesky, New York. 17

Figure 6. Murakami, Takashi. Miss ko^2, 1997. Collection of Marianne Boesky, New York. 19

Figure 7. Murakami, Takashi. Second Mission Project ko^2 (Human Type), 1999-2000, Courtesy of Blum & Poe, Los Angeles. 19

Figure 8. Shearer, Steven. Waiting II. 2006. The Fruchter Collection, Antwerp-Herzlia. 23

Figure 9. Shearer, Steven. Boy Drummer. 2006. Collection Frank Mosvold, Oslo. 23

Figure 10. Shearer, Steven. Drag. 2007. Museum van Hedendaagse Kunst Antwerpen. 24

Figure 11. Shearer, Steven. Boy with Orange and Green Face. 2007. Courtesy of the artist and Galerie Eva Presenhuber. 27

Figure 12. Beneke, Katja. Selena, 2009. Personal photograph by author. 7 April 2009........ 30

Figure 13. Beneke, Katja. Vanessa, 2009. Personal photograph by author. 7 April 2009........ 30

Figure 14. Beneke, Katja. Jonas Brothers, 2008. Personal photograph by author. 10 March 2009........ 32

INTRODUCTION

In my thesis I explore the representation of teen idols[1], which are specific figures in youth culture. The term teen idol identifies young North American stars as members of the entertainment market. They are worshipped by a pre-adolescent and adolescent audience for their combination of singing, acting and modelling talent. There are a variety of idols for different subcultures, which reflect the various tastes of adolescent consumer groups. One company that has been associated with the creation of juvenile celebrities for a pre-adolescent audience is the Disney Company, which is known to be an influential innovator and supplier of star figures. For my interpretation of the term teen idol, I take into consideration that the Disney Company has influence on and authority over the creation of their signature teen characters.

The first chapter provides the theoretical background for the thesis. Drawing on P. David Marshall's definition of juvenile celebrities as non-threatening consumer commodities that appeal to a pre-adolescent and adolescent audience, I will argue that, on the contrary, the construction of teen idols is highly vulnerable to exploitation and over-sexualisation. Through an analysis of a scandal concerning the depiction of the current idol, Miley Cyrus, I will examine the role of the Disney Company regarding the profitable exploitation of its teenage stars.

The second chapter presents case studies of contemporary artists Steven Shearer and Takashi Murakami, exploring the way that they integrate depictions of teen idols into their artworks. Steven Shearer is a Canadian artist who incorporates media images of young male rock idols from the 1970s into his work. His portrait paintings refer to

---

[1] For stylistic variation, I will refer to teen idols also as young stars/celebrities or juvenile stars/celebrities

the notion of ambiguous sexuality and rebellion attributed to teen idols but underplay these notions by employing rather androgynous aspects to the appearance of the figures. The other artist, Takashi Murakami, takes the exploitation of teen stars to an extreme. His sculptures of larger-than-life *manga* girls reflect Japan's obsession with a Westernized beauty ideal. The cute but hollow figures are so hyper-sexualized that they turn into a utopian nightmare of "Disneyfication" of contemporary culture.

In the final chapter I will look at my own art practice. I will argue that the exploration of the visual representation of teen idols is important, because of the increasing impact that American youth culture has achieved globally. I will propose that the realm of fine arts is a place where the teen idol image can be made transparent and available for a constructive critique.

CHAPTER 1: TEEN IDOLS AND CONSUMER CULTURE

When I came to Canada in 2007, it did not take me long to experience my first sensation of culture shock. Day after day I could not believe my eyes when I saw so many teenagers that looked very similar in a strange way. From my perspective, they resembled the images of teen idols that I had only known through such media as magazines, TV, and the internet. I use the term "teen idols" to identify young celebrities and entertainers who are idolized by a pre-teen and teenage audience. As a construct conveyed through mass media, young stars in North America are most successfully marketed as popular music celebrities, such as those who are signed with the US entertainment giant, Disney. This company employs young actors and actresses for leading roles in TV series and then moves a majority of them to the recording studio to produce songs and albums under the label Hollywood Records. The physical appearance of all Disney idols is known to follow a common scheme: immaculate and cute. When viewing the photos in the pre-teen magazine Tiger Beat, for example, those of Miley Cyrus, Vanessa Hudgens, Selena Gomez and the Jonas Brothers, all players from the Disney talent pool, are physically thin, with perfect skin and sensuous hair. Their colourful clothes are always accompanied by accessories like necklaces or bracelets, scarves and hats. I will investigate aspects in the representation of teen idols beyond their fashion looks later in my exploration.

Growing up in East Germany, I had been surrounded and bombarded with media images of North American popular culture, as the fall of the Berlin wall in 1989 resulted in a surge of such images. I had considered this world of celebrities a leisurely entertainment bubble, a simple diversion without a serious impact on everyday life. Many years later, being an international student in Canada, I am confronted by the appearance of celebrity

look-alikes and have begun to re-evaluate my thoughts on the impact of mass-mediated images in the twenty-first century.

P. David Marshall dedicates his research to the investigation of celebrities in his book Celebrity and Power: Fame in Contemporary Culture. According to Marshall, celebrities, including teen idols, are ephemeral commodities, gaining and losing economic value in the Western consumer market. Juvenile stars occupy a certain niche in the market, targeting a pre-adolescent and adolescent audience. Marshall discusses young idols mainly as popular music celebrities, observing that the majority of young stars are in some way connected with the music industry. This connection to the music market is evident in feature films and TV series that are aimed at an adolescent audience, such as the Disney movies High School Musical, Another Cinderella Story and Camp Rock. However, it is not the music that is the most important component of teen idol marketing. Instead, as P. David Marshall states, it is the "intense focus on the image that helps to appeal to the young audience" (168). He explains that the teen star images are constructed to be non-threatening to the young audience. A non-threatening appearance displays two components: childlike facial features and a non-autonomous demeanour. Their display of behaviour and demeanour towards others mainly considers the direction given by parents and managers. Despite these components, the teen star must also commoditize what is supposed to be the spirit of youth culture. Marshall explains the depiction and presentation of idols as follows: "The teen idol's image is structured to be ambiguous, particularly with reference to rebellion and sexuality. What must be remembered is that the teen idol is a transitional commodity that must in some instances appeal to parents' sensibilities as well as represent the youth culture and its spirit of difference and sometimes opposition to parent culture"(169).

I agree that the star is constructed to embody ambiguity in sexuality and rebellion. However, I would argue that the ambiguity is not inspired by the spirit of youth culture. It is not the teenager who creates the star, but rather a team of adult professionals such as stylists, choreographers, managers and photographers who work together in order to design the final "product." In the case of this popular music celebrity product, the childlike aspects are accompanied by an ambiguous sexuality, and this combination results in a two-fold teen idol persona suspended between the innocence of childhood and the supposed spirit of youth. This two-fold construct is complete in itself, but it is also vulnerable to exploitation and sensationalism.

Ulf Boëthius comments in his text "Why Public Outcry Blames Popular Culture for Corrupting Youth," about a mechanism of media sensationalism known as moral panic. He writes that the term moral panic was coined by Stanley Cohen in his book Folk Devils and Moral Panics. The Creation of Mods and Rockers in 1972 (Boëthius 145). According to Cohen, the panic emerges when the mass media declares a person or group as a threat, often exaggerating the circumstances (qtd. in Boëthius 145). Experts, editors, politicians and other authorities get involved to unite against the phenomenon in a kind of social control culture. If conducted tactfully, the media outcry is able to catapult the person or group into new levels of fame. A recent case of public outcry that shows similar strategies found in the construction of a moral panic concerns the aforementioned contemporary Disney idol, Miley Cyrus. I will argue that the scandal shows how different influential institutions, including the Disney Company, cover up the ongoing exploitation of teen idols. The Cyrus incident in particular reveals how an overtly sexualized representation of teen entertainers has become common in popular culture and is now a part of the rise and fall of a teen star's popularity.

In April 2008, the controversy regarding photographic portraits of teen idol Miley Cyrus was ubiquitous in the media. Newspapers featured her on the front cover, which seemed unusual for an idol found most often in the pages of Tiger Beat. The fifteen year-old starlet and the renowned celebrity photographer Annie Leibovitz had worked together, producing a series of portrait photographs of the teenager for the American magazine Vanity Fair. One of the photos (see figure 1), which depicted the young girl wrapped in fabric while exposing her bare back, caused a media outcry. Jem Aswad's online article: "Miley Cyrus Apologizes For Racy Photos," published by MTV News, comments on the photo and includes Miley's own statement as follows: "My goal in my music and my acting is always to make people happy. For *Vanity Fair,* I was so honoured and thrilled to work with [photographer] Annie [Leibovitz]. I took part in a photo shoot that was supposed to be 'artistic' and now, seeing the photographs and reading the story, I feel so embarrassed" ("Miley"). The individuals and media outlets who created a sense of scandal around the photograph mainly took offence to Miley's naked back, which has been exposed towards the camera. Furthermore another photo in the magazine, the depiction of Miley together with her father Billy Ray Cyrus (see figure 2), raised more than a few eyebrows, as the girl is reclining against her father's lap which makes them look more like a couple, rather than father and daughter. Looking at a reproduction of Miley Cyrus' photographs in Vanity Fair, one will recognize that they are indeed somewhat unusual when compared with the teenager's typical appearance: wearing trendy teen fashion that inspires the style of many young consumers (see figure 3). In her Vanity Fair photo portrait, the girl is shown not only

Fig. 1. Miley Cyrus photographed by Leibovitz, 2008.

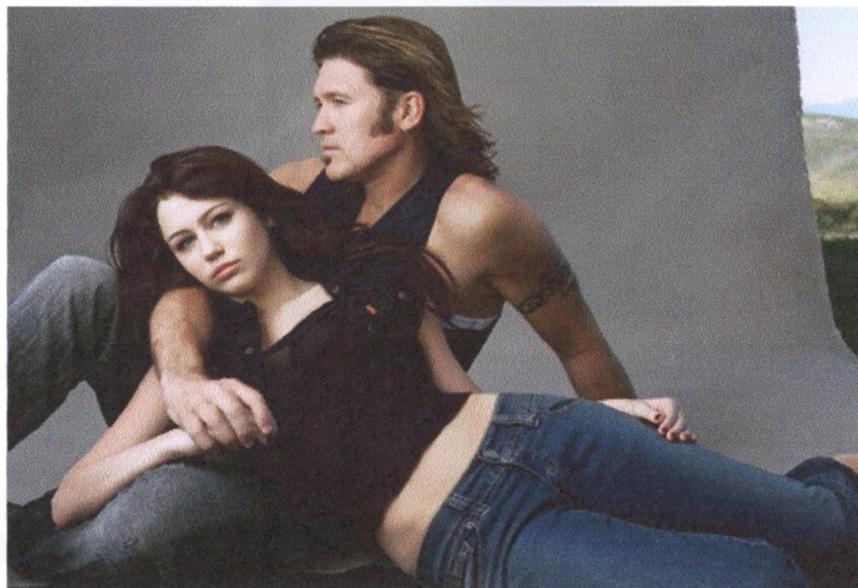

Fig. 2. Miley and Billy Ray Cyrus photographed by Leibovitz, 2008.

with less clothing, but also with less-than-perfect make up, hair tousled, making her appear younger and more vulnerable. The pose can be interpreted as provocative, as she is gazing over her right shoulder and into the camera. In the portrait with her father, Miley's clothes reveal her bare stomach.

Fig. 3. Miley photographed by Clint Brewer, Tiger Beat, Nov. 2008.

Did the photographer and the star, and perhaps also her parents, knowingly intend to set up a heated discussion over the photos in the press? Annie Leibovitz is known for her celebrity portraiture, for making stars look attractive in photographs. She has worked with many rock stars and other celebrities, though her list of sitters shows that she had not yet focused on teenage stars. In her comment about the photo shoot, Leibovitz emphasizes that her intention as the photographer was misinterpreted.

According to news reporters Bill Hutchinson and Oren Yaniv in their online article entitled "Disney, Miley Cyrus Blast Vanity Fair Magazine over R-rated Photos," Leibovitz said the following: "The photograph is a simple, classic portrait, shot with very little makeup, and I think it is very beautiful" ("Disney"). Annie Leibovitz has photographed for Vanity Fair for many years, and if this scandal was a public relations stunt, then she surely achieved the goal. The whole scandal highlights what I find is curious in mass media: mainstream culture pretends to be unaware of the general sexualized representation of teenagers in music videos, fashion magazines, and the culture at large.

What has been the most surprising for me was the statement that the Disney Company published about the Miley Cyrus incident. The following sentence published by Disney spokeswoman Patti McTeague about the Vanity Fair shoot is reported in Hutchinson's and Yaniv's online article, and is surprisingly revealing: "Unfortunately, as the article suggests, a situation was created to deliberately manipulate a 15-year-old in order to sell magazines"("Disney"). Disney suggests that the marketing ploy and the magazine article which accompanies the photo shoot were set up to sell Vanity Fair magazines without taking care of the reputation of the young star. It is surprising that Disney accuses Vanity Fair of manipulating the girl, when in fact this is the basis of all of Disney's aspirations in connection with its teenage stars: a subtle sexual exploitation of its subjects. In the case of Disney's creation of the teen idol Miley Cyrus, the company achieved an incomparable success with the double figure Miley Cyrus/Hannah Montana (see figure 4). Miley/Hannah is literally a two-fold existence, two persons in one person, something that one could even refer to as schizophrenic. The childlike and

non-threatening aspect of the idol is the "normal" junior high school girl Miley Stewart, the character in the Disney Channel series Hannah Montana who is secretly a rock superstar, called Hannah Montana. Miley's alter ego Hannah wears a blond wig and garish sexy clothes, impersonating a sexualized image of youth perfectly. In the real life of the actress, these two fictional personas are appearing again. Miley gives concerts as the blond rock construct Hannah Montana for her pre-teen audience. Additionally she also performs under her own name, Miley Cyrus, with brunette hair and songs that also target a slightly older teenage audience than Hannah. The pre-teen and teenage audience is faced with the problem of decoding the contradicting messages of a teen idol who is shown as both innocent and sexualized at the same time. Additionally, Disney's construction of Hannah Montana has already shaped Miley as a role model that can suddenly turn threatening for the very young, highlighted in the photographs by Annie Leibovitz. Is the teen idol the epitome of an unpleasant symbiosis of youth and entertainment, undergoing public pseudo-rites of passage for the sake of profit? The need for teen idols as a marketing tool increased with the invention of the term teenager between 1944 and 1945 in the USA. Author Dick Hebdige comments on this invention in his book Hiding in the Light: On Images and Things, stating that teenagers are closely connected with the creation of the youth market, through their leisure time and their money to shop. His statement is: "The word 'teenager' established a permanent wedge between childhood and adulthood. The wedge means money" (Hebdige 29). It can be read today in two ways: on one hand, the teen is powerful as an active consumer in a market, but on the other hand, the teen is also a product of consumerism, acting as a teen idol or as a copy of a teen idol. The danger that comes along with the

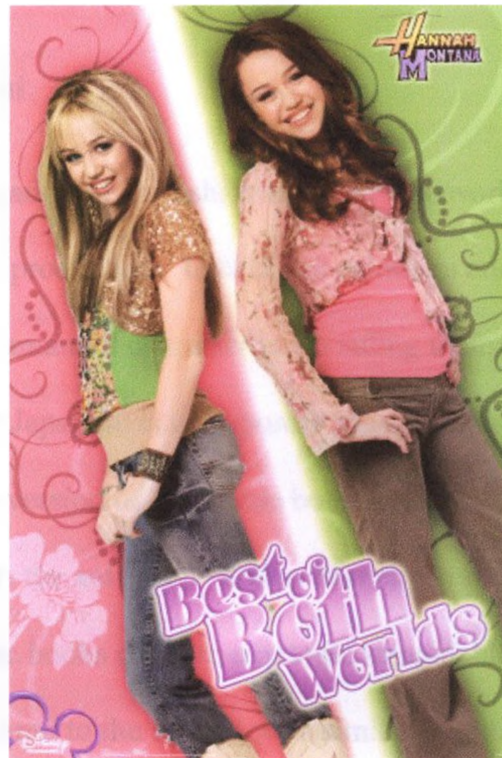

Fig.4. Cyrus as Hannah Montana (left) and Miley Stewart on a merchandise picture.

(self-)commoditization of youth is, as I argued, the over-sexualisation of youth in order to gain attention and profit. The focus on the visual representation of the teen as teen idol has revealed a complex world of imagery, unfolding as signifiers in our cultural world. As an artist who is interested in working with the imagery of youth, I find it important to explore where the images come from, why they exist, and how they are perceived. In the following chapter, I will look at two contemporary artists, Takashi Murakami and Steven Shearer, who work with depictions of teen idols. I will examine how each of them incorporates the representation of young celebrities into their artworks.

CHAPTER 2: TEEN IDOLS IN CONTEMPORARY ART

2.1 Takashi Murakami

For my investigation of Takashi Murakami's artwork, I will focus on the figurative aspect of his production. In both his paintings and in his sculptural work, a fantastic, yet humanoid character is the ruling theme. These figures reflect and derive from Japanese contemporary *manga* and *anime* mass culture. *Manga* is the Japanese version of the comic book, and it entertains people of all ages in Japan. *Anime* is the animated version of many popular *manga* stories. The stories of the comic books concern any topic imaginable and the influence of *manga* can be compared to the influence of similar popular culture products, like television and magazines in other countries. There are a great variety of fantasy characters that are invented to carry the many narratives of the *manga* books. Murakami chooses doll-like *manga* characters for his artwork, as well as animals, cyborgs, monsters, and humanoid flowers. The construction of these utopian, supernatural characters started in the realm of subculture. Today the imagery of *manga* subculture has become part of Japanese mainstream culture. *Manga's* surface, which is high finished, glossy and cool, reflects the superficiality of contemporary society. Noi Sawaragi mentions this notion of "superflat" surfaces in the text "On the Battlefield of "Superflat"-Subculture and Art in Postwar Japan":

> By exploiting the creepy imagination of subculture – which has spawned monsters, aliens, apostles, and supernatural wars- the generation of otaku and Japanese Neo Pop has re-imagined

> Japan's gravely distorted history, which the nation chose to embrace at the very beginning of its postwar life by repressing memories of violence and averting its eyes from reality. Granted Japan's subculture generation is seemingly suspended in a historical amnesia, having little sense of the past and withdrawing from reality. (205)

In contrast to the comic books, where *manga* characters are involved in a certain narrative, Murakami's painted and sculptured figures are removed from the context of traditional storytelling and develop into iconic cultural reference points. These icons or representations contain the cultural impact of Murakami's generation, and his own narrative about modern Japan and contemporary art.

Born in 1962, Murakami is now an influential contemporary artist. He achieved his status through his successful introduction of his *manga*-inspired figures into Western contemporary fine arts. Murakami accompanies his artwork with texts and publications that make it easier for the Western audience to understand his creative output. For a series of three exhibitions, curated by Murakami, he established a concept termed "superflat." In his essay "Superflat Trilogy – Greetings, You are Alive," Murakami describes the meaning of his fabricated word. Essentially, "superflat" describes the flattened surface of his paintings and sculptures, but the term has multiple meanings. Superflat can, for example, address the flat reality of computer monitors. It can also describe a two-dimensional fusion of everyday life with popular culture. Here, Murakami uses the word "superflat" to describe what today's Japanese culture has become:

> Society, customs, art, culture: all are extremely two-dimensional. In the arts, it is particularly apparent that this sensibility has been flowing steadily beneath the surface of Japanese history. Today, the sensibility is most present in Japanese games and anime,

> which have become powerful elements of world culture. One way to imagine super flatness is to think of the moment when, in creating a desktop graphic for your computer, you merge a number of distinct layers into one. (153)

Murakami contends that even though super-flatness is a Japanese concept, it is a construct of Japanese people that are "completely Westernized" (155). This strong statement by Murakami is, of course, his individual view on his culture. Dick Hebdige analyzes the artist's opinion in his essay "Flat Boy vs. Skinny: Takashi Murakami and the Battle for Japan," writing that it shows Murakami's struggle with "demons of Americanization" (17). All of Murakami's fantasy characters are bound through the concept of super-flatness and tell a story of contemporary Japan and its relationship to Western cultures. A mutual pollination of Western and Eastern culture is the basis for the creation of meaning in his art-works, and it is also the basis to understand them from our Western point of view. The main connection that Murakami draws between Japan and the West is the relationship defined by Japanese post-war "trauma" after America dropped the atomic bomb on Nagasaki and Hiroshima (Hebdige 28). Thus Murakami defines Japanese society as Westernized and traumatized at the same time, a key insight into Japan's history. The bizarre worlds of Japanese *manga* and *anime* express the repressed traumatic experiences of the war. Integrating *manga* figures into the realm of fine arts is Murakami's strategy for producing a Japanese cultural identity through *manga* conventions. Takashi Murakami also references a famous American animation character with one of his trademark figures called Mr. DOB. The mouse-like figure is the sublime *Doppelgänger* of Mickey Mouse, transformed from Walt Disney's famous model

into a *kawaii*/cute animal figure. Unlike Disney's Mickey Mouse, Mr. DOB changes and transforms his appearance frequently. In his text "Making Murakami," Paul Schimmel describes these transformations as the many different forms of Mr. DOB's corporate identity. His changing existence evokes notions of darkness and monstrous aggression, while remaining cute all the time. According to Murakami, Japanese society as a whole has become "infantile" and incapable of creating structures of meaning because of its political dependency (Murakami 152). While Murakami points out the negative tendencies in postwar Japan, he recognizes the possibility of an endless creative resource that lies in this condition. Indeed, as he states, "Super flatness sets the stage for the future" (Murakami 155).

Midori Matsui writes in her text "Murakami Matrix: Takashi Murakami's Instrumentalization of Japanese Postmodern Culture" about Japanese infantile or childish culture:

> The absence of an ontological core, a progressive view of history, and professional expertise – signs of Japan's 'childish' postmodernity- become advantages for a postmodern art that supersedes the humanism and teleology that dominate modern cultural institutions. (96)

But how can one visualize this childish postmodernity? The answer to this lies in the appearance of the *manga* figures that Murakami appropriated during his creative practice. One must remember that the *manga* figures are more than the bearers of stories or exchange commodities in Japan's consumer culture. *Manga* characters have reached the status of celebrities, each with their own fan base. For instance, the worship of *manga* idols is apparent at annual conventions held

within and beyond the national borders of Japan. Parts of the audience even dress up as copies of their favourite comic book characters.

Murakami chose the doll-like figure named Miss ko^2 (see figure 5) as the first *otaku*-influenced sculpture created in 1997. *Otaku* is the word for a subculture of *manga* and *anime* that contains manifestations of immaculate *manga* girls or boys, mostly in the manner to describe and satisfy the desire of the male or female obsessive fan. This desire to encounter models of idealized human bodies, explain the often sexualized appearance of the *otaku* fantasy figures, idols and heroes. Miss ko^2 is based on the look of waitresses from the Hawaiian-Japanese chain restaurant known as Anna Miller's (Schimmel 70). The *manga* character is wearing a white blouse and a short red jumper-style dress with a classic apron. Her overall appearance is excessively cute and reflective of a childish innocence, yet her sexual features are taken to a logical extreme, as described by Roxana Marcoci in her text for the book Comic Abstraction: Image-Breaking, Image-Making:

> The impossible proportions of Miss ko^2's physique, with her grotesquely inflated breasts, reduced waist, elongated legs, depict the limitless potential of the modern body in the age of silicon implants and liposuction. Murakami's superwoman suggests that fantasy can now dictate human form. (35)

At first glance, this work is just one of the many *otaku* fantasies, but looking closer at Miss ko^2 will reveal a number of interesting phenomena. As is the case with most *manga* figures, she has a childish face with huge eyes. Despite her body and haircut, which indicate her sex, this face could be appropriate for representing a girl as well as a boy. The ambiguous quality of her face is an

Fig. 5. Murakami, Miss ko², 1997, installation view.

idealization of non-masculinity and non-femininity, a transitional stage of pre-adolescent and sometimes part of adolescence. However, Miss ko² is far from having a non-threatening appeal, because of her over-sexualized body shape. Dick Hebdige explains this extreme clash of obvious sexual exploitation and simulated innocence as a mixture of *kawaii* facial expressions and bodies that resemble pornographic ideals. Both combined result in perverted "otaku erotics" (Hebdige 36). Additionally, the figure identifies the common stereotype of the

beautiful heroine in most of the *manga* that deal with humanoid characters. One feature that applies to almost all of these characters is the large round eyes. At this point another question comes to mind: Why do the *anime* and *manga* characters have enormous circular eyes, which contradict the anatomy of the narrow line of Japanese eyes? The face of Miss ko^2 (see figure 6) reveals that Japanese are attracted to foreign physiognomies and especially to Nordic types. Brent Wilson, who examined the drawings of Japanese children, states in his essay "Becoming Japanese: Manga, Children's Drawings, and the Construction of National Character" that the manga characters stand for both the Japanese people and the attractive "others" (52). Wilson writes about the phenomenon in the following excerpt:

> The doll-like figures provide a way for Japanese people to construct, for example, the 'wide-eyed' features that they see in and admire about themselves, but they also reveal a longing for more of that feature – to look more as 'the other' looks. Is it also possible that by drawing these doll-like figures, Japanese children think of themselves as possessing these idealized features while at the same time, unconsciously, expressing a dissatisfaction with themselves? (50)

Miss ko^2 therefore not only speaks to the Japanese people as a traditional *manga* figure and as a part of a system of shared images and beliefs, but she also speaks to a Western audience about how Western beauty ideals have become a model for a new kind of beauty. However, the *manga* heroine does not stop evolving; she develops into a "Sado-Cute" prototype in Murakami's following work (Hebdige 40). Second Mission Project ko^2, produced from 1999 to 2000, is again a "heavy-duty Nordic prototype," a girl transforming into an airplane

Fig. 6. Murakami, Miss ko^2, 1997, detail.

Fig. 7. Murakami, Second Mission Project ko^2 (Human Type), 1999-2000, installation view.

(Hebdige 48). The sculptural work consists of three larger-than-life sculptures, each in a different stage of transformation: Human Type (see figure 7), Ga-Walk Type and Jet Airplane Type. The objects are high gloss-super finished with acrylic, oil, synthetic resin, fibreglass and iron. We see the seduction of the grandiose and empty superflat ideal. Both sculptures, Miss ko^2 and Second Mission Project ko^2, are the idols and heroines of *otaku* subculture and mainstream Japanese media. Murakami's notion of *otaku*, as Alexandra Munroe writes in "Introducing Little Boy," is a cultural statement beyond parody, or mere stylistic appropriation and subversion of Japanese media (Munroe 252). If we follow Murakami's invitation to engage with *manga* figures, we stand face to face with a possibly superflat future.

2.2 Steven Shearer

Before I address Steven Shearer's oil paintings, I will give an overview of Shearer's background and other art production as an introduction. Shearer's upbringing and youth has greatly informed his artistic work. He grew up in British Columbia, in a suburban town near Vancouver called Port Coquitlam. As a young teenager, he formed his first band, and Shearer is also known to have collected guitars and to have filled the walls of his room with album covers, surrounding himself with the visual iconography of heavy metal music. In the interview text "12/3/07" with Richard Flood for the catalogue Double Album - Steven Shearer with Daniel Guzmán the artist describes the suburb as a magical wasteland where he was "happily entombed" in the basement of his parent's house (Flood 79). As an artist, Shearer wants to stay in touch with his childhood fascinations, which include arranging and collecting things. The installation Activity Cell with Warlock Bass Guitar from 1997 is such an arrangement, but the viewer also encounters gloomy undertones in this architectural sculpture. It is basically an activity cell for youth; one that will keep them under constant surveillance. Flood writes in his text "49° 16' N" that the artist was inspired by a picture in a book for teenagers from the 1960s. The panel Panopticon-like structure of the cell is only interrupted by the "highly desirable" bass guitar, placed as a seductive icon of metal music inside the cell (Flood 24).

Some of Shearer's work shows an obsessive relationship with collecting, especially his series of photos found on the internet. Kaleidoscope, produced in 2001, is a collage of hundreds of photos showing 1970s' teen star Leif Garret. Other archives of this sort are: Metal Archive, also from 2001, with Black Sabbath objects or Boy's Life in

2004, an art work that contains promotional shots of the band The Osmonds, but also guitar amps, glam rockers and even a self portrait of Shearer posing as a copy of a Kiss rock band member in full Kiss make-up. Nigel Prince comments on these archives in the text "From Brueghel to Cradle of Filth." He writes that the depictions are reminiscent of trailer-park "white trash" and American folk culture, but that they also show teenage obsessions with stars and coolness. Putting himself into the photo collages is not the only way Steven Shearer connects his life with his art. After years of collecting, Shearer started to make drawings based on images gleaned from the internet. Shearer has been especially interested in those photos that remind him of historical portraiture, as he mentions in the interview with Flood. The often blurry picture files leaves space for his inventions of the details in the copy. He makes crayon and silverpoint portraits of guys with long hair, transforming them into portraits such as Birdy in 2005, Dirtyface from 2003 to 2004, and Longhairs from 2004. All of them bring to mind works by Dürer or Brueghel.

In his painting series inspired by the artist's collected photographs, Shearer displays a unique approach towards rock and metal idols. He turns the white male adolescent of rock and metal music subcultures into an iconic and androgynous figure. Shearer associates this androgyny and the stillness of the figure with the sensibility of Symbolist painters, who present their subject idealized and isolated (Flood 82). Shearer emphasizes that he commonly turns to the past to find inspiration for his paintings, naming also artists like Velzáquez and Munch as influences. In Waiting II (see figure 8), Shearer presents a long-haired adolescent in vibrant oil colors on canvas. The way Shearer represents the figure connects the contemporary subject matter with the long

tradition of painting. Furthermore, this take on depiction shifts away from the pop overtones in some of Shearer's earlier artworks. The brushstrokes and the colors in the portrait Boy Drummer (see figure 9) are reminiscent of Degas, Munch, and the Fauvists. For Prince, this visual language seems also to better represent the ghoulish undertones that come along with Shearer's heavy metal subject matter. Specifically, the influence of the painting style first used by the Norwegian artist Edward Munch is noticeable in

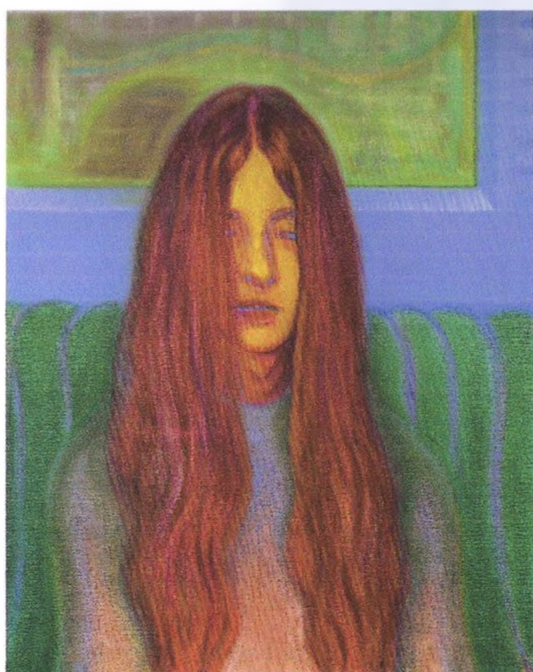

Fig. 8. Shearer, Waiting II, 2006.

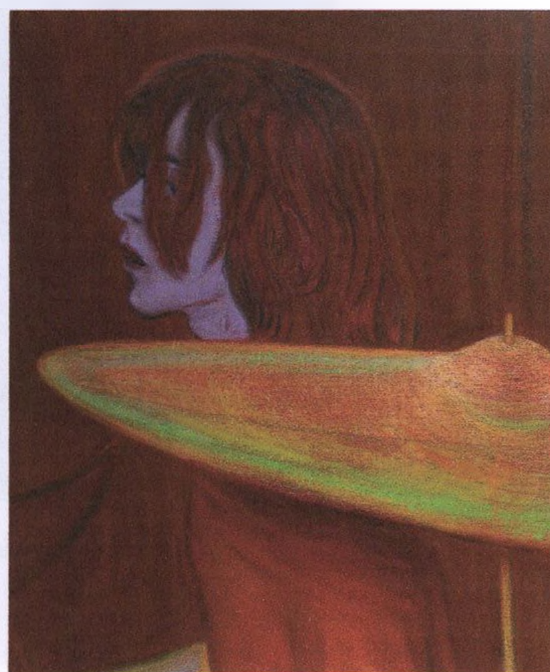

Fig.9. Shearer, Boy Drummer, 2006.

this recent artwork. For example, the way that Shearer depicts the musician Quorthon from the Swedish metal band Bathory in Drag (see figure 10) emulates the aesthetic of Edvard Munch's paintings by referencing Munch's technique of undulating lines of dark or bright color. The oil color pigments reveal the movement of the brush, and through

the thinning of paint, the brush moves over the canvas creating washes of motion. Thick contour lines define the objects, though some lines are not continuous and others are

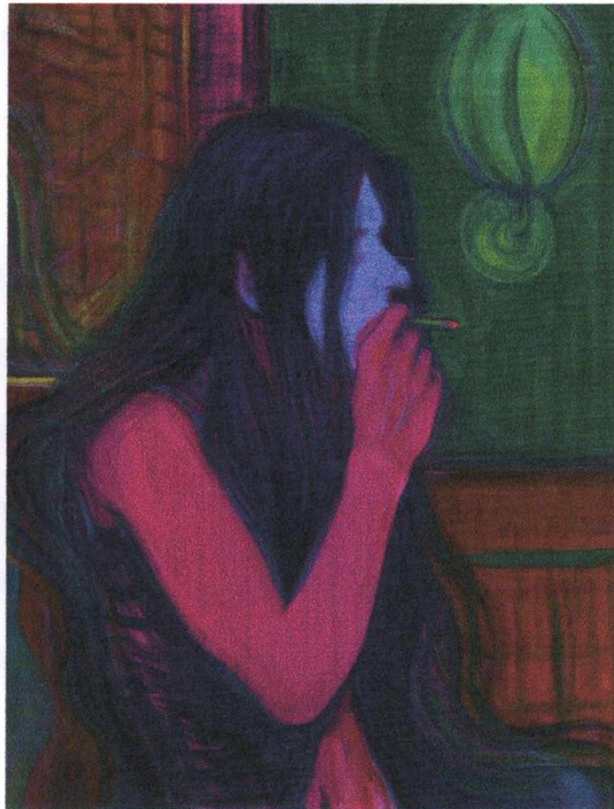

Fig. 10. Shearer, Drag, 2007.

multiplied. These formal means express more than artistic virtuosity: they emphasize shifting moods and emotional intensity. Even though Shearer's pictures are interpretations of photographs, the painting style distances those from a purely naturalistic representation of what one can see in the original photographic image. The paintings are no longer appropriations of found images; the pictures now belong to the realm of fantastic imagery. On the one hand, this fantasy style results from Steven Shearer's introspection; on the other hand, this aesthetic provides the basis for viewers

to develop their own narratives around the image. Furthermore, Shearer's subjective portrayals reflect his obsession with the sphere of rock and metal, with metal iconography and its social connotations. Empathy for heavy metal youth culture is shown in an idealized way, which makes young males the centre of attention.

The objects for Shearer's paintings — the young ambiguous figures with long hair according to metal fashion and their emaciated features — reveal a body that is worn out by excess. Theirs is a rock lifestyle that probably includes extreme alcohol and drug consumption. The physical appearance of these boys is a significant part of the rebellious nature of youth in metal culture. They belong to a whole universe of fashion, symbols and images. Heavy metal iconography tends to have a quality which situates the signifiers within a world of fantasy and imagination. Indeed, the shared interest in dark themes like violence, war, the occult, Satanism, witchcraft and necrophilia shows that the metal universe is concerned with escapism, fantasy and myth as opposed to actual social and political contemporary circumstances. Robert Walser analyzes metal music and its culture in his book Running with the Devil- Power, Gender, and Madness in Heavy Metal Music. He uses the album Seventh Son of a Seventh Son by the band Iron Maiden to examine the musical, literal, and visual language of metal culture. Iron Maiden's mascot, a skinless animated corpse named Eddie, who is part man and part machine, appears on each of the band's album covers next to other ghoulish objects. Walser writes: "The cover and the liner art of *Seventh Son of a Seventh Son* also contain visual references to a variety of mythologies, religions, and alchemies" (153). Angels and demons, crystal balls, and old books

suggest secret knowledge and obscure meanings. There is no attempt to articulate a specific logic behind the symbols of Iron Maiden. Walser further explains:

> Yet these are not arbitrary choices of referents. On the contrary, Iron Maiden's symbolic borrowings all have certain fundamental characteristics in common, not in terms of their 'real' history, but rather in terms of their present significance. Christianity, alchemy, myth, astrology, and the mystique of vanished Egyptian dynasties—all are available in the world as sources of power and mystery. Such eclectic constructions of power, which might usefully be called postmodern, are possible *only because* they are not perceived as tied to strict historical contexts. (154)

Thus, Iron Maiden draws upon a desire to exist outside of the economy of material power. Like many heavy metal bands, Iron Maiden creates a spectacle that seeks to find communion in the myth of bygone pre-capitalist cultures. Writer Terry Eagleton contrasts myth and history in his book called The Ideology of the Aesthetic. Eagleton discovers that myth is a tool to help make sense of the world and unify its chaos (319). In other words, myth is standing in for historical explanation. Fans and performers of the spectacle of heavy metal experience a sense of community, reinforced by ritualistic images. Young metal musicians and fans, who would otherwise be alienated by society, can thus construct their identity around concerts, albums, and other ephemera, and through this realize socialization with other metal fans. Shearer's own biographical background is that of a metal fan and as an artist he is aware of the visual impact of heavy metal. In his paintings, he chooses to concentrate on the figure of the androgynous male, itself a myth of a possible human who is neither male nor female, who is in an imagined state in between or beyond the sexes.

Some Male heavy metal musicians employ androgyny and hyper-sexuality and flirt with objectification as a means to distort and challenge their own objectification and

the conventions of the male gaze. Moreover, this play with gender roles has a long history in music. One need only think of, for example, seventeenth-century castrati or the 1970s glam rock wave and its icons — David Bowie and T. Rex, to name a few. Masculinity in heavy metal is constructed with notions of power, madness, and the iconography of horror. Nevertheless, like in Shearer's paintings, masculinity is influenced by fantasy and imagination that allows for a form of transcendental freedom. This articulates a dialectic between controlling power and its transgression. The anxieties of masculinity are exorcized in the use of androgyny, mythological iconography, and the performance of rock and heavy metal music itself.

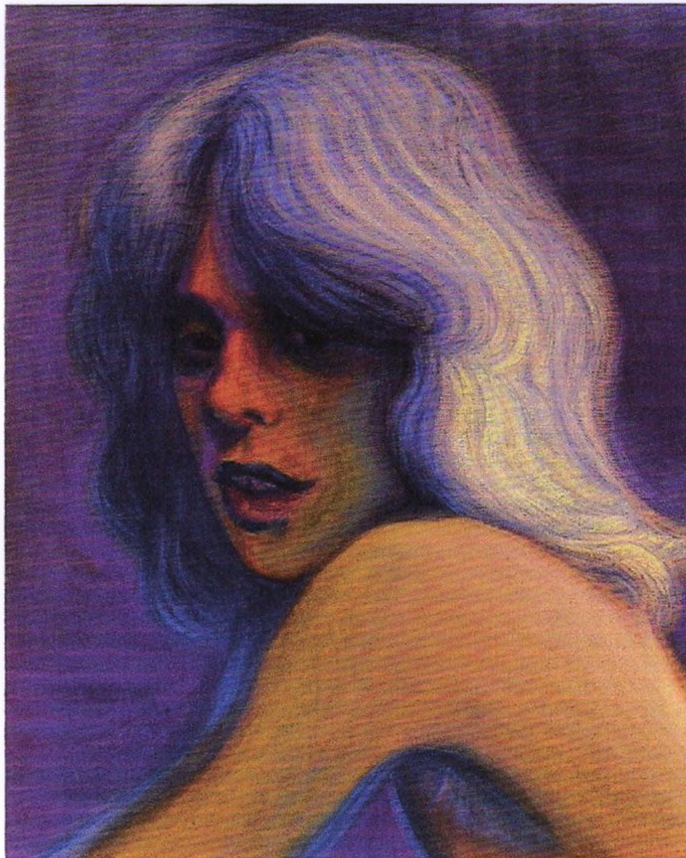

Fig. 11. Shearer, Boy with Orange and Green Face, 2007.

As writer Nancy Tousley reports in her essay "Portrait of the Artist as a Forgotten Teen Idol," the androgynous figures in Shearer's paintings are mesmerizing. She describes her impression of one portrait from 2007, entitled Boy with Orange and Green Face (see figure 11), which shows teen rock idol Leif Garrett, as follows:

> If the Munch-like colour and brushwork set the portrait at a distance, they also add a psychological supplement that gives it uncanny immediacy. It is as if the seemingly submissive, emotionally elusive androgyne in the portrait is the distorted other self, the sinful evil twin, the blandly pretty boy from the 1970s teen fanzine. ("Portrait")

For the spectator, this kind of representation combines forms of visual pleasure that refer to the pin-up quality of fan based music magazines and to icons of a certain youth subculture. To take advantage of Shearer's portraits means to access a kind of beauty that is seldom available to the viewer.

CHAPTER 3: PAST AND TODAY

As I have described in the preceding chapters, the representation of teen idols is defined by their origin within the North American consumer culture and by the conventions of Western advertisement for purposes marketing towards a mass pre-teen and teenage audience. I have argued that the perception of teen stars as mirrors of their young audience is misleading, because this concept neglects the industry that is behind the commercial exploitation of the stars. This entertainment industry, consisting of commercial artists and celebrities, shapes the visual representation of idols. Contemporary artists such as Takashi Murakami and Steven Shearer choose teen idols as subject and muse for their artwork. They have to compete with the huge amount of imagery that already exists in subcultures as well as in mainstream media. In order to distance their subjects from the operations of popular culture, Murakami and Shearer need to transform their muses. The transformation has been shown to happen through various strategies, such as blowing up the miniature size of a doll figure or recreating the promotional photo of a star into an almost "Pre-Raphaelite" oil portrait (Flood 22). Regarding such strategies dedicated to the altering of found imagery, I draw the connection to my own art practice.

I will now discuss one of my recent painting series, which focuses exclusively on current teen idols. Measuring twenty-eight inches by twenty-four inches in size, each portrait represents one popular North American celebrity. All of the faces are shown frontally. In doing the work that way, it is important for me to fill out the whole picture frame with the head of the depicted person, not showing the shoulders or other body parts. Lines of the initial pencil drawing and parts of the white primer shine through the

layers of thin oil colors. Additionally, the six paintings are stripped of the usual garish colors that draw attention to images of stars. In the paintings, the colors appear washed out and light, to create the illusion of erosion in the material. I isolate the figure from the environment, in which the star was presented originally, such as the background of a photograph. With this isolation, I try to cast off imposed markers and signifiers of taste and style from the image (see figures 12 and 13). In my work I also try to discover the pattern that dictates the recurring facial features of each teen idol. Furthermore, the vacant gazes of the singers and actors interest me. Their often blank stare into the

Fig.12. Beneke, Selena, 2009.

Fig.13. Beneke, Vanessa, 2009.

camera or at the viewer makes me wonder what it is that is hidden behind the mask of their faces. What is responsible for this cute but hollow appearance, which has appealed to young audiences for several generations?

As part of an homage, in this series I have decided to use the first name of each idol as the title for her or his portrait, but I have not mentioned the family name which would completely identify the portrait with the fame persona. My recurrent fascination with the human figure and faciality has always been a driving force. I remember from my childhood that I was interested in artificial representations of figures and their faces. A printed reproduction of Leonardo Da Vinci's portrait of Cecilia Gallerani, also known as Lady with the Ermine was mounted on the wall of my parent's living room. They also had a reproduction of The Chocolate Girl by Jean-Etienne Liotard. I observed these images again and again, as they were a constant presence over the years. I was attracted to human representation. This interest in the human figure continued and took up a lot of my free playing time. I would often flip through a big encyclopaedia to find photographs and painting of persons. Old Masters' paintings were a good source for me to search for appealing figures. A few examples that caught my eye should be named here, like the portraits by Diego Velázquez and Thomas Gainsborough. The doll-like heads and rigid poses of the aristocrats depicted by Gainsborough fascinated me. Gainsborough often used a mannequin as a model, so his clients did not have to sit for many hours. It was not important to me if the depiction resembled the sitter exactly, but I assumed that a certain likeness, especially in regards to the face of the person depicted, was a desired feature in all portraits. During those years, between the ages of four to seven years, I was already engaged in active drawing and sometimes also painting.

Throughout my research on the teen idol I have become interested not only in the physical appearance of the subject but also in the fact that the teen idol, especially as a popular music celebrity, is constructed to establish tastes in the young audience.

P. David Marshall writes in Celebrity and Power: Fame in Contemporary Culture that the star is a tool for differentiation in relation to other stars (174). The corporate sign, label or symbol of a music band, for example, can embody different subcultures through a simple change of its font. In relation to this idea, one of my artworks from 2008 (see figure 14) plays on this notion of difference. I recognized that the boy band Jonas Brothers uses a quite significant trademark logo. Joe, Nick, and Kevin Jonas are indeed

Fig.14. Beneke, Jonas Brothers, 2008.

brothers. Their clean image is free of any scandals so far, in contrast to fellow idol Miley Cyrus. Joe, Nick and Kevin's non-threatening appearance has kept them on top of the popular music market, supported by predominantly young female fans. The band's symbol is displayed on the CDs, posters, and other products which are marketed

to their young audience. It has the shape of a shield, somewhat akin to a family crest. Their initials are displayed in a stylized font in the middle of the shield. The shapes are rounded, soft, and almost floral. I copied their symbol onto a wooden surface using crayons and pencil to make my own version of the band's logo. While keeping the general forms of the trademark sign, I changed it into a symbol that has associations to heavy metal music imagery – sharp edged and knife-like, in a certain color range from black to dark violet. These simple changes on the surface of a band logo expose how an image that was intended to be nice and safe can turn into something ominous without changing the actual band or teen stars behind their signature sign.

CONCLUSION

Throughout my investigation in this thesis I have examined the construction of the representation of North American teen idols within entertainment culture, as well as in the realm of fine arts. In particular, I have drawn a connection between the representation of the teen star, especially in commercial photography, and the sexualisation and sensationalisation of the teen star which implicates the exploitation of the stage between childhood and adulthood. This connection strongly influences our attitudes towards youth and teen celebrities.

My study in Canada has given me the opportunity to explore the teen idol topic close to the source, because I have found out that not only was the term "teenager" coined in North America, of course, but also the effects of an widely assimilation of popular youth culture are more visible here than in my native country. Nevertheless, the global influence of American culture becomes more and more apparent with every year that passes. Kate Burns writes in the introduction to the book American Teenager-Examining Pop Culture, "With the help of new technologies American teen culture is blending with global teen culture" (20). A recognizable part of the population of pre-adolescents and young teenagers in many countries will have access to the same media and merchandise that Western American young people consume and buy. Even though I am not part of this young generation, my interest in North American youth cultures remains constant. This interest is in part a result of the separation from Western capitalism during my childhood in East Germany. When I was finally introduced to Western media and consumer products, it was like an overwhelming "shower" of glossy

commodities that highlighted Germany's reunification. Growing up as a teenager in this new "consumer paradise" made me wonder what it would be like to have been born into this excess of goods. The teen idol from North America indeed embodies the epitome of the other possible life or self.

In my paper, I have called attention to contemporary artists who place the celebrity into the spotlight, but under different conditions that change the meanings of the subject. In their works, notions of gender, beauty and transgression evolve around the appropriated and transformed image. In order to continue to create a constructive critique of teen star images in Western culture, it is important to consider the visual representation of idols not only in mainstream media but also in the realm of contemporary fine arts.

WORKS CITED

Boëthius, Ulf. "Why Public Outcry Blames Popular Culture for Corrupting Youth." The American Teenager: Examining Pop Culture. Ed. Kate Burns. Farmington Hills MI : Greenhaven Press, 2003. 142-151.

Burns, Kate. Introduction. The American Teenager: Examining Pop Culture. Ed. Kate Burns. Farmington Hills MI: Greenhaven Press, 2003. 13-23.

"Disney, Miley Cyrus Blast Vanity Fair Magazine over R-rated Photos." By Bill Hutchinson and Oren Yaniv. NY Daily News. 28 April 2008. 5 Jan. 2009 <http://www. nydailynews.com/gossip/2008/04/28/2008-04-28_disney_miley_ cyrus_blast_vanity_fair_mag.html>.

Eagleton, Terry. The Ideology of the Aesthetic. Oxford, UK ; Cambridge, MA, USA: Basil Blackwell, 1990.

Flood, Richard. "12/3/07." Double Album: Daniel Guzmán with Steven Shearer. Ed. Sarah Valdez. New York, NY: New Museum of Contemporary Art, 2008. 78-89.

---. "49° 16' N." Double Album: Daniel Guzmán with Steven Shearer. Ed. Sarah Valdez. New York, NY: New Museum of Contemporary Art, 2008. 20-41.

Hebdige, Dick. "Flat Boy vs. Skinny: Takashi Murakami and the Battle for "Japan."" Murakami. Ed. Paul Schimmel. Los Angeles: Museum of Contemporary Art; New York: Rizzoli; Tokyo; New York: Kaikai Kik Co., 2007. 14-51.

---. Hiding in the Light: On Images and Things. London; New York: Routledge, 1988.

Leibovitz, Annie. Miley Cyrus. 2008. Vanity Fair June 2008: 132. Vanity Fair. Web. 5 Jan. 2009 <http://www.vanityfair.com/culture/features/2008/06/ miley200806?currentPage=2>.

---. Miley Cyrus and Billy Ray Cyrus. 2008. Vanity Fair June 2008: 130-131. Vanity Fair. Web. 5 Jan 2009 <http://www.vanityfair.com/culture/features/2008/06/ miley200806?currentPage=1>.

Marcoci, Roxana. "Comic Abstraction: Image-Breaking, Image-Making." Comic Abstraction: Image-Breaking, Image-Making. New York, NY: Museum of Modern Art; London: Thames&Hudson, 2007. 9-39.

Marshall, P. David. Celebrity and Power: Fame in Contemporary Culture. Minneapolis, Minn.: University of Minnesota Press, 1997.

Matsui, Midori. "Murakami Matrix: Takashi Murakami's Instrumentalization of Japanese Postmodern Culture." Murakami. Ed. Paul Schimmel. Los Angeles:

Museum of Contemporary Art; New York: Rizzoli; Tokyo; New York: Kaikai Kik Co., 2007. 80-109.

"Miley Cyrus Apologizes For Racy Photos." By Jem Aswad. MTV News. 28 April 2008. 5 Jan. 2009 <http://www.mtv.com/news/articles/1586342/20080427/cyrus__miley.jhtml>.

Munroe, Alexandra. "Introducing Little Boy." Little Boy-The Arts of Japan's Exploding Subculture. Ed. Takashi Murakami. New York: Japan Society; New Haven: Yale University Press, 2005. 240-61.

Murakami, Takashi. Miss ko^2. 1997. Collection of Marianne Boesky, New York. Murakami. Ed. Paul Schimmel. Los Angeles: Museum of Contemporary Art; New York: Rizzoli; Tokyo; New York: Kaikai Kik Co., 2007: 186-87.

---. Second Mission Project ko^2 (Human Type), 1999-2000, Courtesy of Blum & Poe, Los Angeles. Murakami. Ed. Paul Schimmel. Los Angeles: Museum of Contemporary Art; New York: Rizzoli; Tokyo; New York: Kaikai Kik Co., 2007: 235.

---. "Superflat Trilogy-Greetings, You are Alive." Little Boy-The Arts of Japan's Exploding Subculture. Ed. Takashi Murakami. New York: Japan Society; New Haven: Yale University Press, 2005. 150-63.

Prince, Nigel. "From Brueghel to Cradle of Filth." Steven Shearer. Ed. Nigel Prince. Birmingham: Ikon Gallery; Toronto: The Power Plant Contemporary Art Gallery, 2007. N.pag.

"Portrait of the Artist as a Forgotten Teen Idol." By Nancy Tousley Steven Shearer. Ed. Nigel Prince. Birmingham: Ikon Gallery; Toronto: The Power Plant Contemporary Art Gallery, 2007. N.pag.

Sawaragi, Noi. "On the Battlefield of "Superflat"-Subculture and Art in Postwar Japan." Little Boy-The Arts of Japan's Exploding Subculture. Ed. Takashi Murakami. New York: Japan Society; New Haven: Yale University Press, 2005. 186-207.

Schimmel, Paul. "Making Murakami." Murakami. Ed. Paul Schimmel. Los Angeles: Museum of Contemporary Art; New York: Rizzoli; Tokyo; New York: Kaikai Kik Co., 2007. 52-79.

Shearer, Steven. Boy Drummer. 2006. Collection Frank Mosvold, Oslo. Steven Shearer. Ed.Nigel Prince. Birmingham: Ikon Gallery; Toronto: The Power Plant Contemporary Art Gallery, 2007. N.pag.

---. Boy with Orange and Green Face. 2007. Courtesy of the artist and Galerie Eva

Presenhuber, Zurich. Double Album: Daniel Guzmán with Steven Shearer. Ed. Sarah Valdez. New York, NY : New Museum of Contemporary Art, 2008: 43.

---. Drag. 2007. Museum van Hedendaagse Kunst Antwerpen. Steven Shearer. Ed.Nigel Prince. Birmingham: Ikon Gallery; Toronto: The Power Plant Contemporary Art Gallery, 2007. N.pag.

---. Waiting II. 2006. The Fruchter Collection, Antwerp-Herzlia. Double Album: Daniel Guzmán with Steven Shearer. Ed. Sarah Valdez. New York, NY: New Museum of Contemporary Art, 2008: 61.

Walser, Robert. Running with the Devil: Power, Gender, and Madness in Heavy Metal Music. Hanover, NH: University Press of New England, 1993.

Wilson, Brent. "Becoming Japanese: Manga, Children's Drawings, and the Construction of National Character." The Arts in Children's Lives: Context, Culture, and Curriculum . Ed. Liora Bresler and Christine Marmé Thompson. Dordrecht. Boston: Kluwer Academic Publisher, 2002. 43-56.

Yoshimi, Shunya."Japan: America in Japan/Japan in Disneyfication: The Disney Image and the Transformation of 'America' in Contemporary Japan." Dazzled by Disney? The Global Disney Audiences Project. Ed. Janet Wasko, Mark Phillips and Eileen R. Meehan. London; New York : Leicester University Press, 2001. 160-81.

APPENDIX 1: COPYRIGHT RELEASE

Copyright Act, Section 29: Fair Dealings

The present thesis is a non-profit publication, thus I have included reproductions of artworks without obtaining prior copyright clearance for each image. In Canada, this is not considered an infringement of copyright for a commercial publication, due to the "fair dealings" provision in the Section 29 of the Copyright Act. This reads as follows.

Fair Dealing

Research or private study

29. Fair dealing for the purpose of research or private study does not infringe copyright.

R.S., 1985,c. C-42, s.29; R.S., 1985, c.10 (4th Supp.), s. 7; 1994, c. 47, s. 61; 1997, c.24, s.18

Criticism or review

29.1 Fair dealing for the purpose of criticism or review does not infringe copyright if the following are mentioned:

(a) the source; and

(b) if given the source, the name of the author, in the case of a work, performer, in the case of a performer's performance,

(iii) maker, in the case of sound recording, or

(iv) broadcaster, in the case of communication signal.

1997, c. 24, s. 18.

The full act can be found online at

http://laws.justice.gc.ca/en/c-42/39417.html.