

Visa 4

Art & Culture, Artists



Introduction Current generation media theorists use the term gaze to describe both the ways in which viewers perceive images of individuals in various visual medium and also the gaze portrayed in visual texts. A video film is the visual model that I have chosen and I particularly believe the gaze is an elaborate theoretical model for analyzing the visual material that I have chosen for a number of reasons. The specific film is Masada, which is an ancient movie that was shot in the Greco-Roman setting in 1981. What makes the film stand out is the perfect combination of action scenes and lighting that is quite pleasing to the eye. The outstanding selection of costumes is also quite admirable. Vision is the key sensory means that most people employ most times when they are awake. The gaze facilitates a faster and more efficient way of gathering information that can later be elaborately analyzed. The ability to capture artistic information by this concept is independent of all other sensory modalities. These facts make this theoretical concept the best approach for analyzing this kind of movie with several changing scenes and graphics. The subject of this amazing film revolves around ancient battles aimed at conquering foreign territories, deception and love. These varying events incite different moods at different moments of the film. The gaze provides an elaborate platform for studying these moods and events that would enable one have a summarized analysis of the entire film. For instance, the gaze of a frightened face can enable one to quickly establish possible threats. Similarly, a joyous face would definitely enable an artist determine whether his or her work is touching. The faces exposed by gazes can represent two extremes i. e. contentment and fright. Presenting a piece of art through a process of gaze transforms it from being

simply a seamless model to a defined and analyzed product whose inconsistencies and positives are well understood. The gaze allows a viewer to interact with the visual graphics in a film that appear to look at him or her and those looking at one another (Casetti, 1998). In most instances, most artists usually have mixed feelings regarding the theoretical aspects of their work. Theoretical models such as the gaze have offered significant assistance regarding this issue. Such theoretical models have facilitated the legitimization of most of these artists work. The models have provided the public with various theoretical perspectives through which they can analyze such visual arts. Even though, at times these perspectives may appear to the artists as biased, rigid and intimidating, they have provided the foundations under which various pieces of art can be promoted and legitimized. Without a spectator, several intricate and diverse courses can never be understood elaborately. This is why the gaze proves to be quite significant in the analysis of a film such as Masada. The reason why the gaze as a theoretical concept in visual studies has become essential in the analysis of a film is the fact that, the viewer is often available as a witness to prospective contradictions instead of a subject of compromise. In this theoretical concept, readers and critics are often viewed as prospective observers or rather gazers. They represent an extensive social behavior that hugely influences the promotion and legitimization of a piece of art. The gaze as a theoretical concept in visual arts supports promotional criticism. This is quite essential in an artist's career since it plays a huge role in molding his or her skills and enhancing improvement. This kind of criticism supported by the gaze model would attempt to promote the success and acceptance of a film

by anticipating a gazer who will present the art's propositions and orientations. The gaze theoretical model also supports evaluative criticism which defines the personal relation between viewers or rather gazer and the film. It favors mood swings and personal feelings (Casetti, 1998). Thus, it is perfect for a film such as Masada that incites different feelings and enables one understand the transitions that have taken place in life. A reservation many people have concerning the gaze is the fact that the eyes are scientifically considered to have an inadequate ability to appropriately process information. A gaze simply leaves a spectator undefined facts especially when analyzing images in a film. Conclusion Evidently, the gaze is a theory in visual arts that was initially applied in film concepts in the past, but is now largely used by media theorists. Presently, it is used to describe both the ways in which viewers perceive images of individuals in various visual medium and also the gaze portrayed in visual texts. When looking at recorded materials, the object being gazed is often unaware of the person viewing it, even though, a person is usually informed of an intent to film or photographed prior to the actual event. Consequently, they also have to be informed of the fact that, strangers are likely to gaze at their images. Undoubtedly, the gaze is an appropriate theoretical model for analyzing a painting in a gallery. It provides an avenue through which observers and critics can interact with the figures in a painting that appear to look at him or her and those looking at one another. The gaze offers various theoretical perspectives through which critics can analyze a painting in a gallery.

Reference list Casetti, F. (1998). *Inside the Gaze: The Fiction Film and Its Spectator*. Indiana: Indiana University Press.