

Citation rules

Referencing:

Examining the art works produced during the French Revolution, Nochlin ascribes a radical and revolutionary potential to the physical ruins of the past, as well as the representation of ruins in the art of that era. She argues that these ruins are signs of a transition towards modernity because they militate against society's traditional definition of art.¹ Fragments, for French Revolutionary artists, did not symbolize nostalgia for the past; instead, they became signs of questioning the past.²

On the one hand, Nochlin's understanding of the incomplete navigates the revolutionary origins of the concept, and functions as a genealogy of the incomplete. On the other hand, it mainly focuses on the politics of the work's aesthetics. The existing literature creates a ground for a philosophical study of the creator's intention and the work's aesthetic. Monroe Beardsley, one of the prominent scholars addressing incompleteness in relation to artistic intention, considers a division between when the work is finished and the moment that the artist is finished. For Beardsley, when the work cannot stand independently as an object of aesthetic enjoyment, the work is unfinished.³

¹ Linda Nochlin, *The Body In Pieces: The Fragment as a Metaphor of Modernity* (Thames & Hudson, 2001), p. 8

² Ibid, p. 8

³ Monroe C. Beardsley, "On the Creation of Art," in *The Journal of Aesthetics and Art Criticism*, Vol. 23, No. 3 (Spring, 1965), P. 299.

Quotations:

As she remembers, “After I quit acting, I had to write my books in order to be able to make a film at the end, otherwise I would not be considered as someone who had the capacities to make film.”¹

¹ Phone interview on September 15, 2018.

Addressing images:

The still frame belongs to a moment in the film where a group of doctors and nurses talk about their dreams for a better work space. (fig. 4)



Figure 4. Still from *Mouvement de Libération des Femmes Iraniennes, Année Zéro*, 1979.