Comparison Study
My comparative study focuses on three specific artists, Barbara Kruger, Jenny Holzer and Rebecca Horn. These three women artists have explored Feminism through various range of media: Barbara Kruger, currently working in New York and Los Angeles, is a world renown and established artist known for her conceptual art and collage based photography, Jenny Holzer, a contemporary to Barbara Kruger, is involved in Neo-conceptual art based in New York with works ranging from installation to text-based light projections and Rebecca Horn is a German visual artist who is best known for her installation and body extension pieces she used for her performance and film. These Artists have similar concerns with their own perspectives and voices for social issues in relation to Feminism. Some of the differences are their use of media such as Kruger focusing on photography and text based on two-dimension, Horn ties the physical existence with sculptural extensions in three-dimension, and Holzer uses moving image and light projection to send her message within four-dimensional spaces. Bring inspired by these three artists, I created a light project installation, “I am a person just like you”.
BARBARA KRUGER

<Biography>

Barbara Kruger is an American Conceptual artist, who was born on January 26, 1945, in Newark, NJ. Kruger worked as a graphic designer and art director after graduated Syracuse University and Parsons School of Design in the 1960s. Kruger is known for the combination of form and image that delivers a direct feminist cultural critique of today. She explores the bias and the behaviors of consumerism on women body with text layered over images in mass media. Most of the texts in her artwork are rendered in black and white with red accents in Futura Bold Oblique font, which originally was inspired by Alexander Rodchenko, a constructivist artist in Russia. As she works with texts and mass media images, she is considered to be the part of the Picture Generation, with contemporary artists such as Cindy Sherman, Sherrie Levine, and Jenny Holzer.

Front line activist

In the beginning of her artistic career, the art scene was not favorable to the disturbing artworks that arouse feminist ideas such as gender roles, identity as well as criticism concerning social issues. However, Kruger’s simple, direct and provoking images were easily readable and understood instantly to the viewers, as her works were contributed through various mass media like social events or advertising. The work “Your body is a battleground” was created to support Women’s March in Washington in 1989 dealing with the issue of the legal abortion that women have a right to their own reproductive choice, and a year later, she put the slogan on the billboard at Weiner Center for the Arts juxtaposing the image of 8 weeks old fetus (figure 1), asking to people “How come only the unborn have the right to life?” Working as an artist and an activist, her social and political concerns were widened and gained international recognition but also provoked several scandals: A huge mural project commissioned by MOCA on the walls of the most of the museum was protested by the near residents as the Pledge of Allegiance force the memory of the incarceration of WWII.

http://www.artsy.net/artwork/barbara-kruger

http://www.women-reproductive-rights.org

Figure 1: Barbara Kruger, Your Body is a Battleground billboard project for Weiner Center for the Arts, Columbus, OH, 1990.
**<Analysis: Formal qualities>**

**<Content>**
"Internationally famous for superimposing messages in Futura Bold Oblique font on pre-existing photographs," Kruger used bold and declarative phrases like "I", "You", which refer men, 'We', which means women in this case and "They". She tried to raise the awareness of the issues of sexuality, identity, and social structure in relation to women and gender. The use of Text in Kruger’s artwork has no ambiguity and it facilitates a very direct communication to the viewer. Although within a short declarative statement, she was able to synthesize a critique about society, the economy, politics, gender, and culture.

"Your body is a battleground" (Futura font)

**<Composition - Text>**
The short sentence of this poster is divided into three parts: "your body", "is a" and "battleground". The three parts are equally treated in size, color, font and interval space, and located in the middle emphasizing each word.

**<Line>**
Three horizontal lines are arranged in one vertical line in the center, and the intersecting lines give geometrical division on the rectangular space.

**<Size>**
284.5cm x 284.5cm
The size of the poster is huge compared to ordinary poster format since this was created for outdoor billboard screen.

**<Composition - Image>**
The main image is located in the middle focusing on the face and the text. The image of a woman’s face is divided symmetrically along the vertical axis. The left presents the positive image of a woman's face and the right, the negative of one.

**<Color>**
In much of Kruger’s work, she used bold color. Controversial black and white imagery along with text are laid over the box of vivid red color and it attracts the viewers’ eyes to arouse a concern of the topic. Bold black and white photograph are emphasized by red blocks filled with white text. These colors intensively and heavily convey the message of social issues and concerns that Kruger wants to deliver.

**<Figures - Form or cultural value>**
The woman's hair and the makeup display the fashion styles of the 1950s (like the photograph on the left, which presents real 1950s style of a woman). In this photograph, she is an object of beauty to the eyes of the other. In the book, "Love for sale", which surveys...
Purpose, Functions, Interpretation

**Purpose**

“I’m trying to engage issue of power and sexuality and money and life and death and power. Power is the most free-flowing element in society, maybe next to money, but in fact that both motor each other.” (Barbara Kruger)

Kruger addresses politics and media through a commercial image by focusing on the topics of Feminism, Consumption, Freedom of Individuals, and gender and desire. Kruger’s work actively induces audiences’ participation on social issues in an effort to investigate and address the ongoing phenomenon of modern society.

**Functions**

The direct text and the image of a woman’s face directly indicate what the artist has to say about the law on abortion. The image also resists social institutions and social bias in male governance structures. Through using personal pronouns and interrogative sentence, the audience can interpret the text from their own perspectives without knowing any clear notion of who is speaking. Thus it encourages an attention of audiences to actively participate to the artwork like thinking, imagining, sympathizing and interpreting. In terms of conventional norms of art, this poster image confuses the boundaries between art and commercial production advertising its role in public spaces.

As she has said “I think that art is still a site for resistance and for the telling of various stories, for validating certain subjectivities we normally overlook. I’m trying to be affective, to suggest changes, and to resist what I feel are the tyrannies of social life on a certain level,” most of her works encourage the viewer to rethink, believe, act and change for better life with simple, and direct image.

**Interpretation**

Although the rights of abortion are women’s rights to decide, the fact that killing or not killing the unborn baby is considered by men. “Your body is a battleground” is a work of despair and anger towards the rights of abortions and the women’s protest of withdrawal of the abortion. Photographs of her work are not new, but rather she used old photos, materials, utility guides, and magazines. Kruger expresses her own thought towards anti-abortion by adding a powerful satirical article derived from popular sayings, political statements, and advertising slogans. “You”, frequently appearing in Kruger’s work, aims to the viewer to be aware of a direct message but “You” is also a propaganda for men. Eventually, she talks about the relationship between men and women in society.

**Kruger’s other Artworks**

- “Untitled (The future belongs to those who can see it)”, Barbara Kruger, 1997
- “Untitled (We don’t need another hero)”, Barbara Kruger, 1987
- “I shop therefore I Am” by Barbara Kruger, 1987
JENNY HOLZER

<Biography>

Jenny Holzer, born on July 29, 1950, in Ohio, is a neo-conceptual artist and the second generation of the feminist art movement in America. She earned her BFA at Ohio University and MFA at the Rhode Island School of Design originally aiming to be a painter. Large-scale installations, text, and architecture are an integral part of Holzer’s work, that through the rhetorical use of language, she explores the value of modern society. The most central practice of Holzer is text-based light projection since 1996, and the best known are Truisms done between 1977 and 1979 in Manhattan. Her projections range from electronic signs on building to billboards screen enticing public interests to contemporary social issues like feminism. Her contemporaries include Barbara Kruger and Cindy Sherman.

<Cultural Significance>

“The artist does not have a limitation to display her sentences and text projections ranging from storefront to large museums, to provoke people without repulsion. Her messages are printed onto t-shirts, or other everyday materials on feminism, and power abuse.” (Jenny Holzer)

How Holzer grabs the eyes of the passerby could be found in advertising. Advertisement on billboards informs the consumer about the product, and the consumer instantly receive the information that would affect their future purchase. This billboard strategy is exactly what Holzer uses for transmitting her ideas. The big, notable sized text in simple order and design is recognizable even at a glance, straightforward and easy to read. The difference is that the text is a message rather than an advertisement in order to come into play in the viewer’s mind.
<Analysis: Formal qualities>

<Text>
The text is used as the primary medium in this work promoting gender equality on family issues. "Raise boys and girls the same way" is divided into four lines; each line with two words except the last line with one word.
Size: The size of the text differs by lines to emphasize the words "...and girls the same way," "And girl" was emphasized more that it was slightly larger than other lines.
Color: Using light color like yellow is contrasted with the dark background increasing visibility and readability for the viewers
Line: The four lines of the sentence are making a geometric harmony with the square-shaped form of the building.
Font: The font raises the visibility and conciseness because all letters are in the same font. Changes are only in size

--> "RAISE BOYS AND GIRLS THE SAME WAY"

Material: GOBO Projector / LED

Jenny Holzer's choice: LED and GOBO Projector
The use of LED signs and light projections emphasizes the visual aspect of the letters and the work, so it introduces to the new understanding of the text. As LED signs are aesthetically interesting for the viewers, it can convey messages to a myriad of people.
"Glittering messages and the urgency of their fleeting presentation are quite unlike the enduring, obdurate nature of the inscriptions in stone."

Using LED and projector in the public space allows her to begin to attack the urban and modern society, its consumption, desire and short-circuiting system, especially which Holzer wanted to encounter and criticize socially and politically.

Kruger experimented Gobo projector, which is much smaller than her usual machines for working on the exterior walls. This produces simpler light and it controls the shape of the emitted light concisely. It also allows a pattern with crisp, and sharp edges to be projected.
### Purpose

Holzer’s work is projected through Spectrum of color on text, that text is a means to convey appealing messages to the public, and using printed or outdoor billboards and LED signboards are an effective way to deliver her message to a broad audience.

“It is nice to see a lot of people come and watch the sentences (texts) I’ve installed on the wall and read them slowly. I love that silence.” (Jenny Holzer)

The message that Holzer wanted to convey is not only for the audience who visit the exhibition or the site, but also for unspecified individuals, and the general public. People walking in the street without the intention of seeing any artwork or anyone’s messages just bump into the work and think the meaning of the work. The outdoor installation fits this purpose. The artist used GOBO project to illuminate the light in a small, sophisticated, circular or titled style of text, and the use of colors, sometimes twinkling, and flashing add to that.

**“Untitled (Raising boys and girls the same way)”**

Jenny Holzer

### Functions

In 1985, she joined the ranks of artists, as her works appeared on the billboard in Time Square, New York. The use of text criticizing modern society filled with lust and consumption was installed in New York, a cultural hub and it became a warning for the modern society. People who were busy started to look and stopped their walking, breathing and observed it with deep thinking or anxiety that comes from the city life.

All of her works transformed the billboard into a meaningful thought by turning it into a tool of public art, meditation of human and a tool of reflection. Her message also elicits audiences to be enlightened and awakened who are insensitive to speech and image. Her work also changed social recognition by transfiguring the familiar building to unfamiliar and new space just through projecting the texts to the surface of the whole building. The characteristics of this work contain everything we can speculate about the meaning of texts lighted on the wall, and the understanding of the specific area is directly disappeared from people’s memory with a new and meaningful event.

### Interpretation

This work is projecting a meaningful phrase on the wall of the building. The text conveys the purpose of Holzer’s goal, rather than an aesthetic purpose as it focuses on criticizing social issues directly such as gender, consumption, and authority. The text “Raising boys and girls the same way” is a text criticizing gender discrimination, created from people’s childhood, as she believes that the construction of gender identity is created from childhood as well as through modern media. Boys and girls are raised in different environment and circumstances, and the ideas of masculinity and femininity are constructed. It may lead to gender inequality and discrimination. To convey her idea and belief, she uses strong primary colors of light like red and blue, and it emphasized in the dark area contrasting each other.

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**Other artworks**

- *Untitled (Abuse of power comes as no surprise)” by Jenny*  
- *Untitled (Expiring for love is beautiful but stupid)” by Jenny*  
- *Untitled (All things are delicately interconnected)” by Jenny*
REBECCA HORN

<Biography>

Rebecca Horn is a German visual artist, born on March 24, 1944, in Michelstadt, Hesse, a post-WWII generation. Despite her parent’s hope to study economics, she started studying at Hamburg Academy of Fine Arts. Before she finished school in Barcelona, she worked with Fiberglass and polyester, which poisoned her lung, and hospitalized for years in isolation. From the tragic early experience, most of her early works are reminders of medical instruments like chest cast, and a hospital gown with a clinical atmosphere. Later in her works, she changed to more human-friendly materials such as wood, colored pencils, and cloth. Horn is best known for her installation art, film directing, and her body modification in sculpture and performance.

<Cultural Significance>

The process of creating an artwork that has never been explored before can be traced from her own experience; hospitalized for long period of time. As she said “I began to produce my first body-sculptures. I could sew lying in bed.” The early experience in hospital, made her realize the confinement from the outside destined to her; confinement both in her body and the society, always longing for escape. Her experimentation on the body has widened to the subject of women’s life within a society, that the performance video and the photography titled Einhorn(Unicorn) created in 1970 investigated a 21 years old woman who is ready to marry; woman as a means to carry out the burden the society imposed on her.

A century-long struggles of women’s role in the history of Germany can be traced back to Germany unification process in 1873, which was dominated by men and since then, male role in society became an absolute. Nazi Germany also restricted extremely women’s role in childbearing and child-rearing, demanding to be subservient to men, and not allowing to have any career. At present, feminist movements have achieved very much, however, it still is an ongoing suppression to Horn as well as women in many societies. Rebecca Horn utilizes the symbolism into her work; Einhorn(Unicorn) implying the spirit of the purity and the innocence with the body straps constricting her body.
<Analyis: Formal qualities>

A woman stands in the center of an empty room in her apartment clad in a black outfit with no facial expression. She is alone in the room, her arm extensions are confined between two walls, and so does her body. These aspects show the physical and psychological being of the woman in the social milieu.

<Contrast>
The performer in the film wears dark clothes in contrast with the white interior space. Thus the shape and the movement of the female performer are emphasized and visually focused.

<Balance>
There is symmetrical balance in the setting: the windows are juxtaposed side by side on the background, and the arm extensions are also stretched touching each wall. The space Horn uses is quite large, being on interior space ‘room’. The ‘whiteness of the space gives it a ‘spacious’ look.

<Figure>

In the film, the performer is moving back and forth slowly with big arm extensions as if searching for something. The documentary photography shows the process of the performance touching the walls with the extensions. The movement of her body induces the viewers to follow her gaze with her movement.

Movement>

In the performance film, the performer slowly walks along the room back and forth scratching the walls with the extensions. Then she turns around and walks back to where she has started. The whole movement is steady and calm without a dynamic transition.

Hers experimentation expanded to large space such as city as she explored deeper and wider medium to convey her idea. Her set of outdoor installation in Naples in Italy, made of lights, sound, stones, and the vast space make the walker and the viewer encouraged with a mysterious atmosphere in between life and death. The audience “becomes part of this charged energy field in dialogue with the city.” transforming the cityscape.
**Purpose**
This is an experiment on the female body, which the artist wanted to test the limits of the female body through this work. Especially, the piece shows the willingness of women to overcome such limitations on them both socially and physically. Horn intended to extend the body as possible as she can to reveal what is restricting her. Originally this photograph is one scene of the film, and the woman in the film continuously scratches the wall with the artificially extended arms while moving in the space. Through this film and performance, she recreates her personal experience, ability, and desires of her body and tries to communicate with people around her. She believes ‘female body’ can make a difference in our society for our body is one of the most salient topics in our lives as well as in history, and this artwork is one of her many feminist artworks she creates.

**Function**
The act of touching and scratching the walls is a metaphor of touching the limitations and the suppressions pressed from the society on women. The woman in the photography tries to stretch her arms above one’s ability in an effort to pull something out of her body and mind, rather than expressing through speaking. This rather abstract performance also forces the viewer to look beyond the surface of the action as Horn appeals to the audiences’ imaginations. Thus through this work, the artist allows the public to think about the physical and social repression of women again.

**Interpretation**
A woman stands in the center of an empty room in her apartment clad in gray shirt and black pants. Large windows are placed behind a woman in the center. In the video, she starts to slowly extend her spindly beige finger extensions to the parallel side walls and look at the camera. For this work, and an empty room can be interpreted as a body of women and it expresses the identity of individual who wants to be liberated from the oppression of external force. The reason for extending the arm is to experiment how much she can overcome the limitation and the oppression that women are suffering from. Thus the walls become the boundary where she is standing between herself and the outside world. Also, the performer in the video continuously moves around the room and this shows eager of women to move forward regardless of the limitations. The fact that the performer does not make any facial expressions can be interpreted to change the prejudice of women as emotional being, and it adds the unrevealed sorrow and sufferings women have in their minds.

**Horn’s other Artworks**
Comparison chart

Jenny Holzer

- Used LED/Projector → light installation / projection
- Flourescent and neon color
- Site-specific light projection
- Bodiless
- Limited in time (only projected during the night time)
- Text in art

Rebecca Horn

- Based on physical space
- 3 Dimensional space
- Strong personal voice
- poetic and yet direct expression

- German Artist
- Organic / Natural shape
- Wearable / transformable piece
- Handicraft-related
- Material color = natural color
- Tangible piece
- Video project
- Recording performance into installation and sculpture

- Feminist & Women Artist
- All three artists cover the topic of contemporary social issues
- Limited number of colors

Barbara Kruger

- Geometrical shape
  → the texts are arranged in a line/aligned
- Text = self written statement
- Both of them are technology-related artworks
- US artists

- Found image (commercial image) with text
- Computer graphic design format - black and white image with white text on cut out red box
- Poster (2D artwork)

"Untitled (Raise boys and girls the same way)"

Jenny Holzer
(2012)
Light projection
L&M Arts, NY
Text: Truism 1977-79

"Your Body is a battleground"

Barbara Kruger
(1989)
Photographic Silkscreen on Vinyl
Size: 284.5cm x 284.5cm

Two Hands Scratching Both Walls
Rebecca Horn
(1974-1975)
Performance with Finger Glove Extensions, wood, fabric and painted metal

Extension of arms displayed on the walls

"Your body is a battleground is a visual and text-based artwork by Barbara Kruger that challenges traditional notions of gender roles. The work consists of a black and white photographic image of a woman's face, overlaid with the text "Your body is a battleground," which is written in bold, black capital letters. The image and text are printed on a vinyl surface, creating a striking contrast against the background.

The artwork is part of a larger body of work by Kruger that critiques consumer culture and the social and political aspects of gender. "Your body is a battleground" was created in 1989 as a commentary on the ways in which gender is constructed and enforced in society.

The text "Your body is a battleground" is a phrase that has been used by women's rights activists to describe the discriminatory practices that limit women's opportunities and freedoms. The phrase has been adopted by Kruger as a powerful statement against gender discrimination.

The image of the woman's face is a powerful symbol of femininity, but the text "Your body is a battleground" challenges this representation by highlighting the ways in which women's bodies are used as tools to maintain power and control.

In conclusion, "Your body is a battleground" is a thought-provoking artwork that invites viewers to reflect on the ways in which gender is constructed and enforced in society. The use of bold, black capital letters and the stark contrast between the image and text create a powerful visual statement that is both provocative and thought-provoking.

http://www.barbarakruger.com/
**Inspiration for my artwork**

- Jenny Holzer's LED and Texts
- Rebecca Horn’s Human Figure and “Limitation”
- Barbar Kruger’s Color contrast and Red box

**Interpretation**

In my artwork, I would like to reflect all three artists' artworks to explore both positive and negative ideas imposed on women. Since the constrained issues on women are a century-long debate across the countries, I naturally became interested in accentuating women’s rights in different cultures. I want to research and show the differences between what is physically present and what is ideally present. On the physical canvas, I plan to project the light based the text, which is bodiless, tangible and changing values and ideas like what Jenny Holzer did.

**My Artwork will manipulate the topic regarding social issues, especially women's right and gender discrimination**

For my artwork, I also want to make a mixed media artwork in a collage format including drawing, painting, attaching and projecting the light. Woman figure inspired by Rebecca Horn will be painted in the middle of the canvas in black and white and the body will be filled with negative drawings and texts reflecting Kruger's image. The texts projected on the outside of the woman's body is will be in color such as yellow, red and blue, which reflects Holzer’s text. The texts(slogan) will be positive, which denies the social issues happening on women or supports the right and authority of women.
Personal Art Piece

My installation piece, "I am a person just like you" is inspired by the artworks of Barbara Kruger, Jenny Holzer, and Rebecca Horn. My personal work is a light installation over a drawing on a canvas. I want to create a work that expresses women's oppression within a society as I am interested in feminism and women's right in contemporary culture. A woman's back is drawn in graphite and acrylic paints on canvas and the slogan "I am a person just like you" is printed in red on photo paper and pasted on the canvas. The red text is inspired by Barbara Kruger’s work, which is very strong and direct, so I divided the text into three lines and attached it in parallel in the middle of the canvas to create a visual sense of order. There is a drawing of the shape of a woman's body that is inspired by Rebecca Horn's work, which usually expresses the limitation and oppression of women. Another drawing, a woman whose mouth is covered by a man’s hand in order to stop her from talking. This image represents the oppression of women and it is pasted around the woman’s waist. I wrote text in a computer in blue and yellow to project onto the canvas, which is inspired by Jenny Holzer’s work. The choice of blue and yellow color is the consideration of the contrasting color of the main text in red box: to emphasize them visually. The chosen text is related to the women's rights movement, such as dignity, love, and equality. The purpose of using text in various mediums is to deliver my idea and thought in a direct way without misinterpretation and misunderstanding as I think of the works of Barbara Kruger and Jenny Holzer; directness is powerful. I want to mix and match different medium for my work, so I choose to use text both in print and through light projection. The subject talks about the prejudices and misconception of women that imprisons their lives.

Personal work

Title: “I am a person Just like You”
Size: 90.9 x 72.7 (3D light projection)
Year: 2017
Medium: Mixed medium (acrylic paint, graphite, photo print, light projection)
I was inspired by Barbara Kruger’s strong and distinctive graphics work as well as her passion to achieve women’s right. She mostly uses black and white images with letters in Futura Bold Oblique font in a red box, as did, in the work ‘Your body is a battleground.’ The black and white image is divided in half; a left half in the original image and the other inverted in hue, seemingly representing the conflicts between inside and outside. The letter directly addresses the conflicts that women’s body is a space of social function rather than individual’s property; it implies the women’s march in 1989 on legal abortion. I think the red color is the best choice to generate the atmosphere of the seriousness and the urgency of the issue for women, so I decided to use red color to convey my idea on feminism and female identity. As Kruger divided the sentence into three lines, I divided my sentence carefully in three: ‘I am a person,’ ‘just like,’ ‘you.’ The letters are arranged in parallel on a black and white body of a woman, and the shadows on the body and the background are differentiated like an inverted image of Kruger. As a whole, the image and the text hold the discourse that contemporary societies have on Feminism and women’s right.
Jenny Holzer’s work can be defined by two big words: letters and light projection. The light projection consists of letters, color, layouts, messages, time and space where it is projected on as a background and as a context of history. Her message is simple and direct, but the sentences are carefully considered in line, size and color to be easily readable. I was inspired by the effectiveness of the light projection and lettering, for Holzer utilizes both technology and language in an artwork. Thus, I do not need to take a look at an artwork with interest or concentration; it could be as easy as reading an instruction of a toy or of an electronic gadget in the kitchen. I was also inspired by the fact that the light projection has almost no limit in the matter of the size and space; size can also be an element to give an impact on the viewers. I had a limitation to the size of the canvas, but I could enlarge my text beyond the canvas, and this gives me an idea of interior and exterior space; interior of women’s body as a container of emotion, fear, and passion to fight for equality and exterior as the outside force of the world.
Influence on my artwork: Rebecca Horn

I was inspired by the body shape of the works by Rebecca Horn; she used her body or female body as a means to overcome the limitations and oppressions the society has imposed on her. Thus women's body is a space where the tension between herself and the society collide, and the body itself becomes released from its function, aesthetics and impersonal ideas from the society and history. I wanted to use female body shape as a container of emotion, fear, and uncertainties, and a metaphor to deliver women's right and fight for equality in our society. However, I did not want to use sensational and direct imagery for my work, so I decided to use the back of women's body and a face suppressed by an exterior violence. The black and white of Rebecca Horn's work helps the audience to focus on the tension that comes from the act without distraction, so I decided to remove any color on the canvas, and described the shape of the body, the facial expression, and the background. Also color divides the space clearly between the inside of the body and outside of it, as it represents the boundary between the individual and the society.

Two Hands Scratching Both Walls
Rebecca Horn
(1974-1975)
Performance with Finger Globe Extensions, wood, fabric and painted metal

PROCESS OF MY ARTWORK

1) The shape of body
I was inspired by how Horn used her own body to express the right of women. The body itself represents the limitation imposed on both her and other women by the society. I used the back of female body in black and white using acrylic paints and graphite, in attempt to resemble the effect of black and white photography.

2) Woman's face
The facial expression directly expresses the violence and the oppression women have. The suffering face represents the pain and sorrow of them and intensifies the degree of seriousness in our society regardless of age and culture.