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- En las siguientes diapositivas mostramos cómo hacerlo.

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Narrative

**Narrative** [Publication Info](#)



Coverage: 1993-2009 (Vols. 1-17)  
Links to External Content: 2010-2013 (Vol. 18, No. 1 - Vol. 21, No. 1)  
Published by: [Ohio State University Press](#)

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**ALL ISSUES**

▼ 2010s


2013 (Vol. 21)  
● [No. 1](#), JANUARY 2013, pp. 1-124

2012 (Vol. 20)  
● [No. 3](#), OCTOBER 2012, pp. 255-382  
● [No. 2](#), MAY 2012, pp. 133-253  
● [No. 1](#), JANUARY 2012, pp. 1-131


2011 (Vol. 19)  
● [No. 3](#), OCTOBER 2011, pp. 273-382  
● [No. 2](#), MAY 2011, pp. i-vi, 149-272  
● [No. 1](#), JANUARY 2011, pp. 1-148

2010 (Vol. 18)  
● [No. 3](#), OCTOBER 2010, pp. 249-381

[www.jstor.org](#) ● [MAY 2010](#), pp. 113-247

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Aunque Jstor ha reconocido que el acceso es a través de la Biblioteca Universitaria de Córdoba, es necesario darse de alta como usuario individual. Opción “Login”

The screenshot displays the JSTOR website interface. At the top, there are navigation links: JSTOR HOME, SEARCH, BROWSE, and MyJSTOR. A search bar is present with a dropdown menu set to 'This Issue' and a 'Search' button. A red circle highlights the 'Login' link in the top right corner, which is part of a navigation menu that also includes 'Help', 'Contact Us', and 'About'. A yellow tooltip box with a close button (X) is overlaid on the 'Login' link, containing the text: 'Think you might have access to this content via your library? Login'. Below the navigation, the breadcrumb trail reads: 'Narrative > Vol. 12, No. 2, May, 2004 > Generosity and the G...'. The main content area features a yellow bar with 'Preview View Full Screen', 'DOWNLOAD (\$24.00)', and 'READ ONLINE FREE' buttons. The article title is 'Generosity and the Ghosts of Poor Laws Passed' by Michael Grogan. A circular profile picture of the author is shown. The article text begins with: 'Nothing in nature can be more disgusting than a parish pay-table . . . nor in nature can anything be more beautiful than the mild complacency of benevolence, hastening to the humble cottage to relieve the wants of industry and virtue, to feed the hungry, to cloath the naked, and to sooth the sorrows of the widow with her tender orphans; nothing can be more pleasing unless it be their sparkling eyes, their bursting tears, and their uplifted hands, the artless expressions of unfeigned gratitude for unexpected favours.' This is followed by a quote: '—Joseph Townsend, *A Dissertation on the Poor Laws*, by a well-wisher to mankind'. On the right side, there is a 'RIGHTS AND PERMISSIONS' section with links for 'More Rights Options' and 'JSTOR Terms And Conditions'. A small thumbnail image of the article cover is also visible.

Para crear una cuenta individual use la opción “Login with a MyJSTOR Account”

The screenshot shows the JSTOR website's login interface. At the top, there is a navigation bar with links for 'JSTOR HOME', 'SEARCH', 'BROWSE', and 'MyJSTOR'. A search bar is located in the top right corner. The main content area is divided into two primary login sections: 'Login to JSTOR' and 'Login via an institution'. The 'Login to JSTOR' section, highlighted with a red circle, includes a 'Login with a MyJSTOR Account' heading, an information icon, and two input fields for 'MyJSTOR Username' and 'MyJSTOR Password'. Below these fields is a 'Stay logged in' checkbox with a warning that it is not recommended for shared computers. There is also a 'Login' button and links for 'Register for MyJSTOR' and 'Forgot your username or password?'. The 'Login via an institution' section, also highlighted with a red circle, features an information icon and a dropdown menu titled 'Are you in Spain?' with options for 'University of Seville', 'University of the Basque Country', 'University of Salamanca, Salamanca', and 'Comptense University of Madrid', each with a 'More Info' link. Below this is a 'Search by name' section with an input field and a 'Search' button. At the bottom of this section is an 'Or, search by country:' dropdown menu with a scrollable list of countries including United States, United Kingdom, Canada, Afghanistan, Albania, Algeria, American Samoa, Andorra, Angola, and Anquilla. On the right side of the page, there is a vertical sidebar containing the JSTOR logo, navigation links for 'Login', 'Help', 'Contact Us', and 'About', and a message stating 'Your access to JSTOR provided by Universidad de Córdoba', which is also highlighted with a red circle.

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There is no question that the works of artists Leon Golub and Sue Coe share an overwhelming political subject matter. Golub's series of paintings *Mercenaries*, *White Squad*, and *Vietnam* feature over-sized soldiers, singly or in small groups, taunting each other or torturing victims who are helpless and in suppliant positions. The resemblance between one of Golub's best known paintings, *Mercenaries V* (Fig. 1), completed in 1984, and one of the most widely circulated photos of the torture at the Abu Ghraib prison in Iraq in 2004 makes Golub's much earlier work prescient and deeply disturbing. Sue Coe's much smaller prints, particularly those in the book *Dead Meat*, depict the inner workings and horrendous cruelty of slaughterhouses (Figs. 3, 4, 6). The images are accompanied by text which recounts the ways Coe gained access to various slaughterhouses normally barred from public view. The question is: What are those giant mercenaries, those hunched workers and twisted animals asking of us? It is impossible not to be taken in, not to be engaged by Golub

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**NARRATIVE**  
The Ethics of Audience Positioning in the Paintings of Leon Golub and the Prints of Sue Coe  
Mary Slowik  
*Narrative*  
Vol. 15, No. 3 (Oct., 2007), pp. 373-389  
Published by: [Ohio State University Press](#)  
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Mary Slowik



## The Ethics of Audience Positioning in the Paintings of Leon Golub and the Prints of Sue Coe

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[Narrative, Vol. 15, No. 3 \(Oct., 2007\)](#)  
 contains: *The Ethics of Audience Positioning in the Paintings of*  
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