

**Jenny Platz**

**Tamara de Lempicka, Glorificus,  
and the Modern Woman**



[1] Tamara de Lempicka's 1925 painting *Self Portrait in the Green Bugatti*, represents the new woman of Modernism and the 1920s and 30s. The painting depicts a lone and independent de Lempicka behind the wheel of her car, in charge of her own destiny. The bold green of the vehicle reflects the heightened tones of Art Deco, visually indicating the daring personality of de Lempicka and her strength, further exaggerated by her vacant eyes and unseemly glare (Birnbaum 95-96). The metallic gleam of the automobile and scarf exhibit the importance of industrialization in Modernism. In the painting the body and the machine blend together, and the scarf and Bugatti seep into each other and become indistinguishable (95-96). The figure of de Lempicka in the self-portrait is alarmingly similar to Glorificus of season 5 of *Buffy the Vampire Slayer*. Like de Lempicka, Glorificus, also known as Glory, is self-reliant and frighteningly strong, wears bold colors reminiscent of Art Deco, is obsessed with fashion, often is associated with machines and industry, and is narcissistic to a point of mental illness and delusion. Glory even possesses two paintings by de Lempicka: the 1924 work *Group of Four Nudes*, also known as *Irene and Her Sisters*, and the 1929 painting *Printemps*. Both of these paintings are displayed in Glory's living room. Through her behavioral, physical, and material connection to the paintings of Tamara de Lempicka, Glory is revealed to be the modern woman of the 1920s and 30s.

[2] Modernism emerged as an artistic movement after World War I (1914 – 1919), reaching its height in 1920s and 30s Paris (Chadwick and Latimer, Introduction xiv). The movement was a reaction to rapid social changes such as the increase in women's rights, the questioning of traditional gender roles and values, labor movements, the rise of materialism and wealth, the increasingly accelerated pace of life due to advances in science and machinery, and the fears surrounding such achievements in light of the bloodbath of the war (xiv). Technological innovations and changes in social life altered what it meant to be a human in the twentieth century, granting new freedoms and independence to white women of the upper classes.

[3] Tamara de Lempicka's paintings and life reflect the era's new ideas about modern existence and identity. Born Tamara Gorska in 1898 to a wealthy, upper-class family in Warsaw, Poland, (at the time part of Imperial Russia), she met her future husband, Tadeusz Lempicki, at age 15 and married him in 1916. After her husband was briefly arrested by the revolutionists and released, the couple left Russia, settling in Paris in 1918. Life in Paris was initially very difficult. Due to Tadeusz's refusal to rely on work for money, and with the birth of daughter Kizette, the couple was on the verge of poverty and experiencing severe marital problems. To deal with her unhappiness in marriage and finances, de Lempicka turned to art (De Lempicka-Foxhill 19-36).

[4] De Lempicka first took free art classes at the *Académie de la Grande Chaumière*, and as her talent progressed she studied under artists Maurice Denis and André Lhote (De Lempicka-Foxhill 37-38). From Lhote she learned Modified Cubism, an artistic style that would become a staple of much of her work and would be carried over into the Art Deco style that de Lempicka became known for (Blondel 17). By 1923 de Lempicka's paintings were beginning to be successfully shown and sold throughout Parisian art galleries and salons (De Lempicka-Foxhill 39-40). Much of de Lempicka's early success can be attributed to her social connections, who often commissioned portraits from the artist (de Lempicka-Foxhill 49). Her career truly took off in 1925 when Count Emanuele Castelbraco commissioned her first show in Milan, leading to further requests for her work and eventually to her paintings being featured in the fashion magazine *Die Dame* (De Lempicka-Foxhill 57-76). By 1927, de Lempicka was at the pinnacle of her artistic career in the world of Art Deco (De Lempicka-Foxhill 80).

[5] Art Deco deconstructs the traditional conventions of art. The style uses techniques such as geometric shapes, bold colors, industrial imagery, smooth lines, and heightened sexuality to dismantle the standard role and aesthetics of art, thus calling attention to the changing nature of the decade (Macleod 254-255). The style was originally called Art Moderne and was first publically exhibited in Paris in 1925 during the *Exposition Internationale des Arts Décoratifs et Industriels Moderne* (de Lempicka-Foxhill 45). Glen Macleod explains the aesthetics of the movement as growing out of impressionism and as "fundamentally opposed to the Christian humanism of the Renaissance tradition; it is closer in spirit to more 'primitive' cultures and expresses itself most fully in the hard, clean, geometric shapes characteristic of modern machinery" (255). The Art Deco style was a visual referent

for everything modern, and rejected realistic and humanistic qualities of art that could be linked to the recent past.

[6] The use of geometric shapes suggestive of machines and industry disrupted customary techniques of perspective, depth of field, and reality by manipulating the space of the painting and emphasizing the flat form of the canvas (Macleod 250). Further, such shapes caused figures to become indistinct against the technological backgrounds that often appeared in these paintings. This breaking up of the representational figure illustrated the fragmentation of identity and anxiety in the modern world (Macleod 255). Baroness Kizette de Lempicka-Foxhill, Tamara's daughter, further explains the merging of machine and man in Art Deco, noting that, "Art Deco sported cold, hard textures and colors on one hand, and luxurious decadent, sensual imagery and detail on the other, drawn at one and the same time to metal and flesh, to the automobile and the naked body" (45). The ease and luxury of modern life became reliant on technology, suggesting that human identity was becoming reliant on it, thereby blending the machine and human form together.

[7] Although some Art Deco paintings did focus on the poor, the style is often visually associated with the extravagant social life of the patrons and artists who celebrated and created the pieces through the use of bold shades, refined clothing, materialistic emphasis, and decadent imagery. Rich expatriates such as de Lempicka supplied much of the support and funding for the movement (Lucie-Smith 8). Settings of Art Deco paintings are often resorts, skyscraper penthouses, and art houses. The paintings are filled with figures engaging in high fashion and upper class culture (88-106). Colors that signify wealth and machines such as deep reds, purples, blacks, silver, and gold are used in the palette of Art Deco and correspond to the daring and wealthy artists and clientele of the movement. The dark corals and magentas reflect pigments of the flesh, whereas the metallic tints connect to the cars, skyscrapers, jewelry, and other signifiers of wealth and the industrial (de Lempicka-Foxhill 45).

[8] In season 5 of *Buffy the Vampire Slayer*, the viewer is introduced to Art Deco through Glory's home. Glory's building resembles the architecture of many Art Deco structures, with the exterior covered in decorative moldings, gold glazes, and intricate ironwork (Duncan 11). The interior of Glory's apartment is done in extravagant wood and glass trims over doorways and elevators, friezes along the ceilings and throughout the walls, and curves within angles and arches of the rooms'

ceilings, doorways, and stairs. Geometric cutouts cover the walls, windows, molding, and trimmings of the rooms, while the color scheme of Glory's apartment mirrors the metallic hues and eye-catching colors of the art form through shades of gold and deep red that fill the walls, couches, and rugs of the apartment. The lighting fixtures of the Art Deco aesthetic were often made of metal and glass and molded into patterns of sharp angles with the glass frosted or tinted in rose and warm yellows, and then mounted on walls and ceilings to appear as though floating freely (Friedman 66-71). The lighting in Glory's apartment takes full advantage of this style, utilizing fixtures of convex and bulbous shapes, emitting the pink and mustard hazes through the lighting in her living room and bedroom, and the chandelier and opaque sconces of the interior. All of these elements are staples of Art Deco interior design (Duncan 11-13).

[9] Glory's links to Art Deco and the painting style of de Lempicka is even more prominent through her role as a powerful woman. The capitalistic individual of Art Deco and other Modernist styles was often manifested in strong female figures. During World War I women were given new personal and economic freedoms through the increase in jobs while the men were on the front (Chadwick and Latimer, "Becoming" 4-5). Post-war, the increasing prominence of mass media and advertising led to creative opportunities for women in publishing, writing, clothing design, and art direction. Plentiful chances for artistic employment were in contrast to the limited openings for women in the sciences and politics, fields still gendered as male (Chadwick and Latimer, Introduction xix). The new freedom available to women of the upper class also translated into a female sexual awakening in 1920s and 30s Paris. Wealthy women, part of the expatriate art scene, were sexually aggressive, promiscuous, and even celebrated lesbian and bisexual desires.

[10] Tamara de Lempicka was one of the transgressive women who defined the new power and freedom of the modern woman. While vigorously producing and selling her art, de Lempicka immersed herself in the high Parisian culture, fashion, and decadence of the time. Author Paula Birnbaum describes de Lempicka's social crowd and the Parisian cultural scene in her article "Painting the Perverse: Tamara de Lempicka and the Modern Woman Artist":

Lempicka was part of an elite and socially progressive Parisian artistic circle... She was known to have indulged regularly in sexual liaisons with women and men whom she met at such gatherings as well as in

more anonymous and makeshift clubs along the banks of the Seine. Lempicka's bisexuality and rejection of bourgeois values, combined with her Greta Garbo looks, made her reputation as a society portraitist all the more fashionable in certain social circles. (96-97)

De Lempicka was the definition of modern. She threw herself into the bohemian lifestyle through art, fashion, and sexuality, refusing to be restricted by traditional gender norms. De Lempicka's independence was furthered by the financial success of her art, allowing her to become fully self-sufficient with her own bank account, and able to afford her own apartment, studio, and luxury car, all separately from her husband (de Lempicka-Foxhill 38-40). In life, Tamara de Lempicka was as powerful as the rich figures of her paintings who came to exemplify the style and themes of Art Deco and modern life.

[11] The representation of women in de Lempicka's paintings illustrates Modernism's rejection of traditions in regards to gender norms. In the self-portrait de Lempicka's is driving a car, an action associated with men at the time due to the rarity of women drivers. In other paintings the female figures are surrounded by industrial backgrounds indicating their ability to handle the technology of modern life. The lack of men indicates that women are not bound by males, but can be lone and grand figures in control of their destinies and the elements that surround them.

[12] In her total self-reliance, Glory is similar to the independent women of de Lempicka's paintings . Glory reveals her self-sufficiency through her physical strength, intelligence, and perseverance. Although she has followers and magic to aide her in her quests, these resources almost always prove to be useless. This is shown in "Blood Ties" when Glory saves one of her henchmen from death and states, "never send a minion to do a God's work" ("Blood Ties" 5.13). Other examples prove the worthlessness of her helpers, such as the failure of the cobra monster to find the key, and the misidentification of Tara as the key. Because of these failures Glory is the one who must work independently in order to trace the origin of the key and defeat Buffy and the Scoobies. Glory cannot remain passive like the women in pre-World War I culture because her goals would then never be accomplished.

[13] Glory's ability to work individually further reveals the contrast between herself and the passive women in pre-Modernist nudes through the non-objectification of her body. Unlike the women in classic nude paintings, Glory does not exist to be objectified by men, and therefore can function as something other

than a symbol of desire. Although her blond beauty is soft and even angelic like women in nudes before the Modernist period, her murderous actions dislocate her from the timid and passive women of earlier paintings. Glory is frightening instead of enticing. Glory is never lusted after by any citizens of Sunnydale, and despite her underlings' constant praises of her beauty, the praises suggest the minions' religious devotion rather than sexual attraction. Any erotic feelings that do exist around Glory are internal and connect to the Goddess' own self pleasure in her body. Through control of her own body, Glory avoids being trapped in a sexualized and passive role, rejecting constraints of gender in a fashion similar to de Lempicka and the women in her paintings.

[14] Glory also rejects other gender norms that limit women. Her strength is seen through her ability to be crushed by a building, fall from the sky, be hit by a semi-truck, and to be amused by the attempted attacks of superheroes Buffy and Willow. Glory first appears in "No Place Like Home" (5.5), and is introduced in a dramatic fashion. In the scene an unknown force is able to kick down and dent a solid metal door. The unknown figure's power is visually indicated through the door's flight across the screen, a long shot that reveals the massive hole in the cement wall, and a slow zoom into the currently unnamed Glory's face. The composition of the scene functions to both highlight Glory's power and to subvert viewers' expectations of physical strength. Through the monk's fear and the power needed to break down the metal door, the viewer expects to see a massive creature, probably a male creature, standing in the former doorway. Instead the camera reveals the beautiful and petite Glory.

[15] The comedy of the scene occurs when the viewer realizes that the show is playing on gender conventions and the idea that a feminine woman could never possess this kind of power. In many other films and television shows the visual clichés that highlight strength, the slow and leading zoom and long shot, are reserved for male action stars. Of course the cinematic clichés of the action star are often subverted in *Buffy the Vampire Slayer*, where Buffy is repeatedly introduced through the style, often recurring over and over again through the shots' placement in the opening credits. Through the image of female agency, as well as the many other scenes that complicate gender expectations through the application of male action star cinematography, Glory mirrors Tamara de Lempicka's alteration of visual actions usually associated with men. Like the self-portrait where de Lempicka is driving a car, or a painting where a female figure is comfortably handling industrial

technology, Glory possesses power typically paired with males and is able to inscribe physical strength onto femaleness. Through these elements Glory is able to further challenge the viewers' expectations and notions of gender.

[16] The representations of female empowerment in Modernist art unfortunately sometimes led to depictions of women as physical monstrosities, even in de Lempicka's work. Women of the post-World War I period were a source of much social anxiety due to their new independence and financial freedoms. As stated earlier, during World War I many women entered the work place while men were on the front. Women worked in factories, hospitals, non-secretarial positions in offices, and often in bomb-ridden areas in order to tend to the wounded. The new wartime career avenues allowed for financial independence from their husbands and fathers. After the war, women had to be repositioned into domestic spaces or feminine careers in order to avoid competition with men. To further ease women back into the domestic space the media supplied images of hyper-feminine women and marketed them as embodying the natural role of womankind. According to the media, the natural role of a woman was as a housewife, mother, secretary, or other type of job men would not be interested in. By dressing in a traditionally feminine manner and returning to traditionally female gendered spaces, women were repositioned into traditional gender roles, allowing men and notions of masculinity to remain unthreatened by women (Chadwick and Latimer 4-5).

[17] Women who did not acquiesce to a return to femininity and domestic space were attacked and vilified by the media. Moreover, the modern woman's rejection of traditional gender roles was seen as an unnatural act. Rebuffing the gender roles of the housewife and being subordinate to men was considered to be against the natural order, and therefore were inhuman actions. The representation of women as unnatural and monstrous can be seen through the often ominous and even disgusting portrayal of women in Modernist paintings. In the paintings males' fears regarding the modern woman are seen through the distortion and frightening bodies of the female figures. The body disfigurement and menacing depiction of the modern woman also occurs in de Lempicka's paintings. In 1927's *Young Ladies* and *Group of Four Nudes* (1924), the women have abnormal, glazed-over eyes that pierce the spectator. Often the female figures break the fourth wall of the paintings, indicating their aggression and inability to be contained. Also in *Group of Four Nudes* the female bodies are disgusting and unnatural. The woman in the foreground has a waist that seems to be pinched in as though a wire is pulling on her body. Moreover,

the coloring and geometric shapes of the women's skin allows for fragmentation of their torsos (Birnbaum 102).

[18] The women in *Group of Four Nudes* are also engaging in a lesbian orgy, something especially threatening to men because it suggests that they are no longer needed for sex. Lesbian sexuality is also displayed in de Lempicka's *Printemps*. The painting depicts two women holding flowers that appear to be ivory lilies or baby's breath. Despite the softness of the flowers and pastel colors, the painting is portraying two female lovers, once again an image potentially distressing to men because it indicates women can achieve sexual gratification without them. Although the women in both paintings control their sexuality and do not only exist as objects of male desire, they have either lost their humanity in the process and have become horrific creatures, as in *Group of Four Nudes*, or they retain their beauty but become a threat to male society due to their sexuality, as in *Printemps*. The women are freakish beings who symbolize men's concerns regarding the power of the modern woman and her menace to male control.

[19] *Group of Four Nudes* and *Printemps* are also the two paintings that Glory owns, emphasizing the goddess' ability to fit into role of the fiercely intimidating and frightening modern women that appear in de Lempicka's work. Both paintings are located in the living room of her apartment and are first seen in the episode "I Was Made to Love You" (5.15). David Koneff, the set decorator for the majority of the series, confirms that the use of de Lempicka's paintings was to connect Glory to the artist's representation of female empowerment, as well as continue the series' overall theme and narrative of female agency (Koneff).

[20] The paintings further connect to Glory in their menacing portraits of women, such as in *Group of Four Nudes*. Like the women in the painting, Glory is terrifying, strong, independent, sensual, and monstrous. As argued above, the new fear of women is visually indicated in the women's bodies of *Group of Four Nudes*, seen through the women's distortion, overt aggression, and ability to provide pleasure to themselves and not just to the males watching them (Birnbaum 97-102). Although Glory's body is only rarely disfigured like the bodies of the women in the paintings (the only mutilation of her body occurs when she transforms into Ben), she does use her body to incite fear in others and never provides physical pleasure to those who encounter her. Through her various torturing and murdering of the citizens and demons of Sunnydale, Glory's body is framed as deadly rather than

alluring, and her minions and the Scoobies are constantly made aware of the danger of her form.

[21] The grotesque qualities of Glory's body and personality are also seen through the pleasure she receives from physically harming others. While fighting Buffy, Glory states with glee, "Wait, I've always wanted to try this. You know that thing with worms, where if you have one and rip it in half you get two worms? Do you think that will work with you?" ("No Place Like Home" 5.5). Later in the season, while torturing Spike, Glory laughs over the suggestion of peeling the vampire's skin off in one long strip, just like an apple ("Intervention" 5.18). These comments illustrate Glory's enjoyment of hurting others, in contrast to the women of pre-Modernist paintings who often exist just to provide visual pleasure to the spectators.

[22] Also, like the women of *Group of Four Nudes*, Glory appears to take sexual satisfaction in the menacing atmosphere and pain she creates. The arousal of the women in the painting is exhibited through their glazed-over eyes, expressions of ecstasy, bent-over torsos, and bodily contact with each other. These images of lust are disturbing through their distortion of normal female bodies and eyes (Birnbaum 102). Glory visually resembles these women while feeding off of men and torturing Orlando. During the feeding scene in "Checkpoint" (5.12), Glory's carnal ties to pain and feeding are overt. While she is sucking brains, visual and oral cues indicate the sensual aspect of Glory's behavior such as her ruffled and sweaty hair, the moaning noises she makes when feeding, and her satisfied collapse onto the floor after completion. The metaphor that pain and death equals sex continues in the episode "Blood Ties" (5.13) while Glory is torturing and devouring Orlando's mind. Before gorging on him Glory compares the process of giving important information while under torture to having sex for the first time ("Blood Ties" 5.13). Glory then quickly engulfs his mind to receive pleasure and nourishment, resulting in the annihilation of his brain. In both feeding scenes her expressions of satisfaction mirror the expressions of ecstasy on the figures' faces in *Group of Four Nudes*. Like the horror that emerges through the distortion of the women's bodies in the painting, Glory's sexual gratification becomes terrifying through its linkage to the literal extermination of men's minds, and therefore extermination of their ability to continue as part of a dominant, patriarchal power structure.

[23] The fear of the elimination of men becomes explicit through Glory's constant targeting of males. Although she feeds off of Tara, all of her other victims

are males. Glory does fight Buffy and Willow, but those are cases of self-defense and she almost never instigates attacks against the women. Glory also has the frightening ability to taint those around her. This is illustrated through her brain-sucking powers, where after consuming a brain, the now insane victims aid Glory by recognizing the key and building the sacrificial tower. Glory's power to corrupt others by turning all she meets into mindless followers reflects society's fear of the modern woman serving as an inspiration for the rejection of traditional gender roles and as a rallying point for an attack on the patriarchy. Glory also possesses the power to literally destroy the world by opening the gateway to her own dimension, which will unleash Hell on Earth if not closed. Through her potential ability to destroy society by using the key and eviscerating people's brains, Glory is the embodiment of the monstrous woman that early twentieth-century society feared.

[24] The most alarming aspect of Glory's power is reflected through Buffy's emotional breakdown during the close of season 5. Buffy's break is notable because it is the first moment in the series where she truly doubts her ability to defeat a Big Bad. Glory is also the first season-long villain to be a woman, although non-human and a Goddess. Although Drusilla is the main enemy of season 2, she shares the role with her male partner Angelus, marking Glory as the Scoobies' first independent female opponent. Because Glory is the first antagonist to make Buffy doubt her own powers, as well as the first sole assailant to be a woman, it suggests that part of Glory's power is located in her femaleness.

[25] But like all Big Bads, Glory is defeated due to her weaknesses. Glory's vulnerabilities are seen through the other striking similarities she shares with the figures of de Lempicka's work, her femininity and love of clothes. Attention to fashion is part of the aesthetic of de Lempicka's work, which depicted the current style and trends of Parisian culture (Birnbaum 103). For the modern woman, fashion was more than just keeping up with trends; it was about self-expression and the rebellious identity of modernity (Roberts 67). Mary Louise Roberts explains in her article "Samson and Delilah Revisited: The Politics of Fashion in 1920s France," that fashion at this time was created by women and "became the means by which women gained a necessary freedom of movement – and thereby were liberated" (68). Women's liberation from oppressive gender norms is seen in the decade through the rise of short haircuts, the incorporation of clothing styles typically associated with men, and the rejection of restrictive corsets and undergarments that made it hard to move (Roberts 70-81). Through these elements, fashion became a staple of the modern

woman's identity, and therefore a staple of the work of Tamara de Lempicka and other Modernist artists.

[26] Like the women in de Lempicka's paintings and Modernist popular culture, Glory uses fashion as a form to exhibit aspects of her personality and identity. However, Glory's use of self-expression through fashion is not about female rebellion against domesticity, but is a device that reveals Glory's narcissistic qualities. She is not concerned with wearing practical clothes, but enjoys draping herself in sensual garments that accentuate her curves and womanly physique, allowing her to become a fetishized symbol of femininity. When Glory is seen in her apartment she is often associated with feminine objects such as a bathtub with bubbles, closets, a lavish bed full of high heels, mirrors, and a dresser full of makeup. Despite often objecting to her reliance on and obsession with fashion and luxury, Glory is defined by her apartment, attire, and accessories.

[27] As Leigh Clemons points out in "Real Vampires Don't Wear Shorts: The Aesthetics of Fashion in *Buffy the Vampire Slayer*," Glory is always seen in bold and deep colors such as dark red, gold, black, and burgundy (10). The clothes she wears are usually skimpy silk dresses, lingerie, and high heels. The styles of the dresses mirror the fashion of the 20s and 30s through low plunge cuts, lack of sleeves, clingy fabric that leaves nothing to the imagination and a corset-like fit around the torso. The clothes are also presumed to be designer label only, and of the finest fabrics. Glory even states in one episode, "ugggh cotton, could a fabric be more annoyingly pedestrian? Now this is what I am talking about [as she puts on a red silk dress]—makes your skin sing" ("Blood Ties" 5.13). Clemons points out that Buffy and others even remark on the overly girly and sultry style of Glory, call her skanky, and say she is kind of like Cordelia (10). Her clothes are inappropriate for battle and a contrast to the more functional attire Buffy wears. Although Buffy is also read as feminine due to her soft colors of whites and pastels in this season, she almost exclusively wears pants during the second half of the season. Buffy's clothes do not fetishize her the way Glory's clothes do, and they are not symbols of a narcissistic personality that constantly demands pleasure.

[28] Glory's love for fashion and (perhaps unconscious) desire to be a symbol of femininity lead to a vain personality that often allows the Scoobies to outwit her. The narcissism of the figures of de Lempicka's pieces appears through the lustful and pleased gaze the figures cast onto the spectators. The figures enjoy being desirable

and know they can attract the gaze. The women never allow themselves to be objectified, but they do enjoy titillating viewers and receive sexual pleasure from this relationship.

[29] Like the figures of de Lempicka, Glory is portrayed as intensely vain. Her minions call her various names such as "shiny special one," "most beautiful and supremely magnificent one," and "your creamy coolness" ("Shadow" 5.8). Glory is often gazing into mirrors and fussing over her looks. In the episode "Intervention", when Glory is torturing Spike, he is only able to trick and distract Glory by insulting her appearance. After he calls her cheap, her hair a "bad home perm" ("Intervention" 5.18), her "ass" "lopsided," and states that she is a "fashion victim," he is able to escape to safety when an enraged Glory breaks the chains around his hands. In other episodes Glory is again distracted when the Scoobies' actions harm her clothes or hair. During Glory's first encounter with Buffy, the Goddess' high heel breaks, causing her to throw a tantrum that crumbles the building into ruins. In the later episode "Blood Ties" (5.13), Glory stops attacking the group to comment on Buffy's shoes, scold Xander for touching her hair, and yell at Willow and Tara when they throw a mystic powder on her dress. These distractions give the Scoobies time to finish their spell and send Glory off to an unknown destination. Glory is rarely annoyed when she is physically harmed, but when her fashion is endangered or mocked, she loses her temper and becomes momentarily vulnerable.

[30] Another consequence of her coding as a Modernist woman is Glory's loss of self through the blending of the industrial with the alienation and fragmentation of the lone figures of de Lempicka's paintings. When Glory is first introduced, she is linked to industrialization through her appearance in a factory. Glory's connection to machines and technology is further heightened by the season finale episode "The Gift," where the ritual to open the gateway to her dimension takes place on top of a tower made of steel pipes, walkways, and rails. The architecture closely resembles an oilrig, a symbol of both wealth and industry. Because of its creation for the ritual, the structure is associated with Glory and represents her powers. Glory's construction is also dangerous and unmanageable, just like her, and is eerily similar to the industrial background in de Lempicka's 1925 painting, *Portrait of Mrs. Allan Bott*.

[31] Glory's most fatal weaknesses are her alienation and the fragmentation of her identity. The severance of a personhood is seen in Modernist paintings through

the use of geometric shapes that represent the lack of cohesion in the post-World War I society. The absence of a coherent selfhood is a physical challenge Glory must deal with repeatedly. Part of the aftereffects of being banished from her dimension is Glory's loss of ownership over her body. Glory must share her body with Ben, and although she can control the transformations better than he can, she is vulnerable to the constant switching. Therefore, Glory's identity is always in constant danger of disappearing and being lost in Ben.

[32] Glory is also vulnerable because of her alienation and total independence. Although independence is worthy of celebration, it can also lead to loneliness and lack of friendship. Glory is completely isolated, physically from her home dimension but also from forming relationships with her minions or other people. Glory's solitude is what leads to her defeat by Buffy. With the help of her friends Buffy is able to use the Buffybot as a decoy, avoid fighting the henchmen and mindless guards, use a magical hammer found by Anya and Willow, and knock Glory off her feet through Xander's handling of a bulldozer. This sequence of events leads to Glory missing her chance to open the gate and gives Giles the opportunity to kill Glory by suffocating Ben while he is in control of their shared body.

[33] Buffy is only able to defeat Glory through her reliance on teamwork instead of the Modernist trait of individualism, but family and nature are what really allow Buffy to save the world after the gate is open. Throughout the season Buffy is linked to the natural world. After Joyce dies, Buffy becomes a mother figure and dresses in white, symbolic of her new role as caregiver and her future self-sacrifice. Moreover, Buffy's power lies in her blood, symbolic of both nature and Buffy's sisterly ties to Dawn. Buffy's natural powers are exhibited in the closing moments of the season's finale when she uses her blood to close the gate. Without her maternal self-sacrifice and blood ties with Dawn, the gate would have remained open, leading to the destruction of the world. Because of the connection to nature, Buffy's powers are in opposition to Glory's powers of modernist life. Whereas Glory relies on individualism, monstrosity, and the industrial for empowerment, Buffy relies on her Slayer heritage and the natural life force of humans, blood. Through her biological powers and Glory's weaknesses, Buffy is able to finally eliminate Glory, and therefore defeat the modern woman of the early twentieth century.

[34] Glory's ties to the aesthetics of Modernist art and the work of painter Tamara de Lempicka are revealed through the goddess' hyper-feminine style, Art

Deco designed home, 1920s-30s attire, and the abundance of luxury that surrounds her. Her independent and sensual personality exemplifies the Modern woman of the post-World War I period, a quality that de Lempicka and the figures of her paintings both possessed. The modern woman of the early twentieth century experienced new financial, social, political, and sexual freedoms, all of which are manifest in Glory's total self-reliance and ability to thrive in an industrialized world, a sexual appetite that she is in total control of, and outlandish physical strength. However, like many of the figures in de Lempicka's paintings and the representations of the modern woman in popular culture, Glory succumbs to a loss of identity, extreme vanity, isolation, vilification, and weaknesses that make her vulnerable to the Slayer. As Ben, Glory repeatedly suffers the loss of self by physically transforming into another person. Glory's narcissism and obsession with her looks and material possessions frequently cause her to become distracted, giving her opponents the upper hand in battle. Moreover, Glory's glee in harming others results in her monstrosity, making her into an inhuman and grotesque creature on par with the figures of de Lempicka's *Group of Four Nudes*.

[35] Perhaps most importantly, Glory proves unable to form meaningful relationships with those around her, leading to her defeat by the Scoobies whose strength lies in their use of teamwork. Glory's failure to triumph over Buffy – who in many ways is the opposite of the modern woman through her reliance on natural abilities over technological faculties and her supportive friends – suggests that the modern woman of the early twentieth century will never be a match for the Slayer. Buffy's Slayer heritage can be traced back to prehistoric times and as far into the future as the 23<sup>rd</sup> century, as seen in the comic book *Fray* (2001 – 2003), illustrating that while Glory's powers are limited to a specific moment in time, 1920s and 30s Modernism, the Slayer's powers are timeless. Glory's lineage ceases to exist after her death, while Buffy's genealogy is repeatedly reborn through the potential Slayers in season 7, and into the near future when a new Slayer is called. Glory may be the modern woman, but Buffy is the woman who will continue to live after death, in more ways than one.

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