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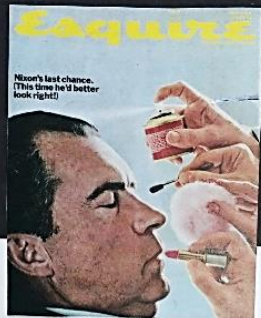
# **GCE A Level Advanced Art and Design**

**Fine Art  
Component 2**

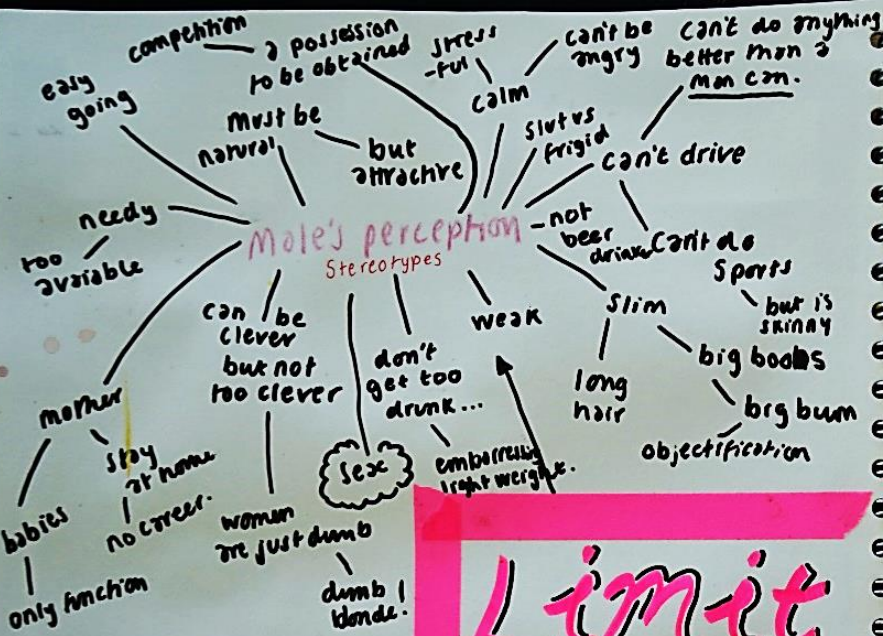
**MOLLY**

**Total Mark 40**

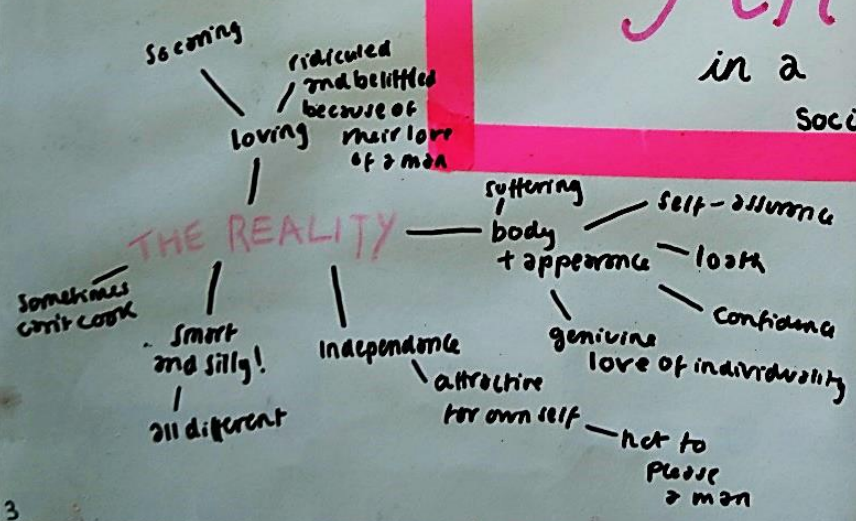
	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>
<b>Mark</b>	10	10	11	9
<b>Performance Level</b>	4	4	4	3
			<b>Total out of 72</b>	40







# Limitations of femininity in a Post millennial Society





# COLOUR OF FEMINITY

## Colours associated with

women:

**Red:** red symbolises passion, love, danger and seduction. It is the most powerful colour associated with femininity due to its bold nature. It is dominant and powerful.

**Baby pink:** symbolises youth, girlhood, the most common colour associated to women. I will use this colour to reject the stereotype of a gentle female in my art, it will make the subject matter recognisably female.

**Yellow:** Bright primary colour symbolises warmth and happiness. An overused symbol of womanhood, the warmth, compassion and resilience women can bring to the world.

**The white:** symbol of purity and marriage. I will use white to celebrate purity and loss of in my work. The development of girl to woman, and how a man can change a woman for better or worse.

**Purple:** represents a delicate and sensual in womanhood. Hormonal suffering, but also the ridicule and this understanding treatment men label women as needy and clingy.

## JEAN - MICHAEL

# Basquiat



Jean-Michel Basquiat emerged from the "Punk" scene in New York as a gritty, street-smart graffiti artist who successfully crossed over from his "downtown" origins to the international art gallery circuit, now becoming widely celebrated in the Neo-expressionism art movement. Admired across the world, Jean-Michel Basquiat shot to fame in the early 1980s with his unmistakable brand of contemporary art.

The human body, particularly the head, was a central feature in Basquiat's works, influenced by his reading of Gray's Anatomy. In 1982 he produced 18 silkscreen prints, entitled Anatomy, reflecting his fascination with the physical makeup of the body. Yet Basquiat was also interested in the thoughts and emotions of humans, shown through the busy marks he made inside the heads he depicted.

Both the text and images in Basquiat's works carry a great deal of meaning. Sometimes he made important statements about social injustice, at other times he simply commented on the banality of the modern world. His social commentary often focused on marginalisation throughout history, including topics like slavery and colonialism.

I could incorporate this style into my own work when attempting to express the limitations women encounter in modern day society. Basquiat's work also celebrated figures he idolised, boxers and sportsmen, I could use his style as a platform to celebrate the female body or possibly iconic female figures.



# SEEING

# BASQUIAT



## 2. SAMO©

Basquiat had left home in June 1978. At the time, New York was on the brink of ruin. President Gerald Ford had denied federal assistance to save the city from bankruptcy. Violent crime had doubled, while areas such as the Bronx were nightly lit up by flames, as landlords disposed of buildings that they could no longer let or maintain. It was in this context that he teamed up with Al Diaz, a friend from the alternative high school City-Ar-School, to invent the character SAMO©, a play on the phrase 'some old shit'.

The city was awash with graffiti, but the tone of theirs was different —crisp, witty statements designed to capture the attention of the burgeoning art world around SoHo and the Lower East Side where the pair focused their activity. The avant-garde artist Henry Flynt took 57 photographs of their work, from 'SAMO© AS A CONGLOMERATE OF DORMANT GENIUS' to 'MY MOUTH THEREFORE AN ERROR'.

SAMO© became a sensation. On 21 September 1978, the SoHo Weekly News published an appeal for the artist responsible to come forward. The Village Voice beat them to it with an article on 11 December that revealed the identities of 'Jean' and 'AF'. The story forced an end to their collaboration. Keith Haring delivered a eulogy at Club 57 and Basquiat wrote 'SAMO© IS DEAD' over their former territories, even though he would continue to use both the name and the type generated by the project for years to come.



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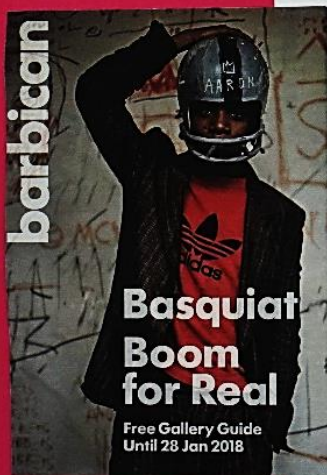
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Basquiat  
Boom  
for Real

Free Gallery Guide  
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Basquiat's style changed in 1981, moving from his graffiti work into a far more self-conscious artist. This transformation of subject matter and style coincided with Basquiat's serious attention to the late work of Picasso's that was shown that very same year. One of Basquiat's strategies was to portray artists, athletes, and musicians he admired.

## Seeing Basquiat:

Basquiat's style of Neo-expressionism, obsessive scribbling and elusive symbols, isn't a style I would normally choose to study or take interest in. But my opinions were drastically changed when viewing Basquiat's art in the flesh. I realised, that although I have always been more prominently drawn to realism, that the expressive work of Basquiat has far more intention and though process behind it. He once said that when he paints "I think about life." His work is entirely made up of his raw though process, it was unlike anything of that era and it became a huge phenomenon. It was commonly know that Basquiat could draw and paint in detail as it is expressed in small parts of his pieces, but his art wasn't about aesthetics, it always had a meaning whether it be a political or societal challenge, or a celebration of an idol. My favourite part of his paintings is that there is always a secret message, a challenge upon viewing the painting, usually when writing words and missing out letters of hiding text within an image. This I can incorporate into my own project, toying with societies expectations.



In Untitled (Pablo Picasso), as if to dispel any doubt about the identity of the subject, or about Basquiat's fascination with him, "PABLO PICASSO" is printed seven times. An inscription across the figure's chest, "PICASSO AS A FIFTEEN YEAR OLD," keys the image, yet this is not simply a portrait of Picasso as a teenager. While the face is youthful, the striped shirt wrapping the torso evokes the sailor's jersey adopted by many artists to represent an elderly Picasso. It could be argued that he has hidden this writing within the chest of Picasso to suggest the talent that Picasso had from such a young age, how he was a prodigy. The portrait addresses the long sweep of Picasso's career through an almost schizophrenic portrayal that shuttles between youth and old age.

Probably Basquiat was comparing his own remarkable early success to Picasso's, and perhaps contemplating what his own end might be. In fact the figure's broad nose and unkempt black hair bear a strong resemblance to Basquiat[...]. Ultimately this is a self-portrait. Basquiat's contemplation of himself through a revered predecessor—the same strategy Picasso used to measure his success throughout his career.

PABLO PICASSO



The initial drawing of 'Female Anatomy' in pencil reveals a lot more of my original ideas for the piece. The writing in pencil that I did, was covered by the acrylic paint, but interestingly where the thinner paint lies, some of the hidden writing shows through.

This reveals that there is a message underneath, ambiguous to what it says or means (leaves the viewer to question).

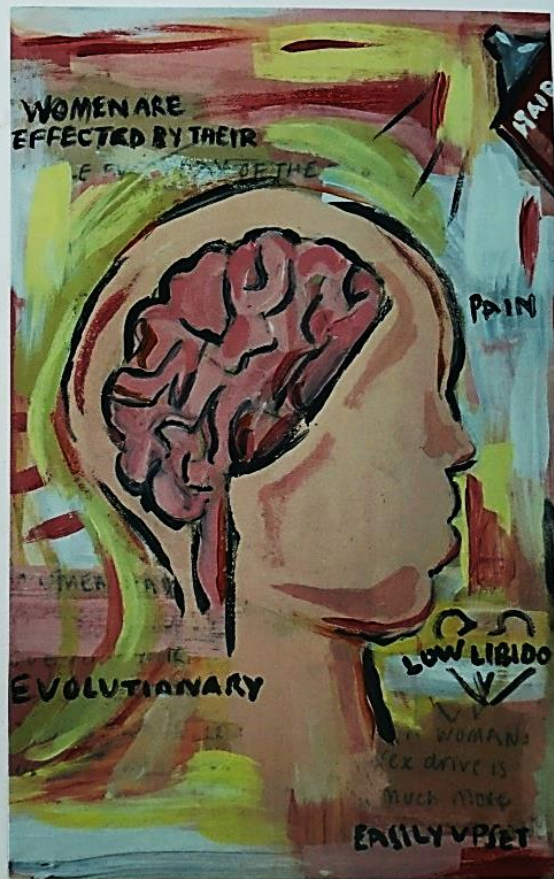
Underneath I wrote the dictionary definition of a woman that reads "A woman is a female human being" I have also written further definition that "A woman with typical genetic development, are usually capable of giving birth". These are painted over with only some words, legible to read.

This piece I have used baby pink, white and yellow to express stereotypical colors associated with femininity. The piece is supposed to mirror society's view of women's functions, and is based off of the assumption that woman's purpose is to give birth. This is represented in numerous symbols in my painting. The most prominent symbol is the red car replacing the womb of a woman, used to represent the nature of being a vessel for transporting and delivering children, and similarly represented in the mechanical aspects of her body made up of a black box, representing her assumed 'emptiness' if not fulfilling her purpose of bearing children. Other symbols of oppression and dehumanization are shown in her lack of mouth, and therefore voice and also the garter showing under the point to represent how a woman must be married.





This piece is the second out of the three paintings I want to include in my triptych. I holds the same colour scheme as the last one, involving a lot of pink and yellow contrasted with harsh black which represents reality in my triptych. In this piece I have draw an anatomical styled composition of the female head with the brain visible, although the style is less expressive and more illustrative, much like Laurie Vincent's work, the original motivation to draw anatomical art comes from Basquiat's work. The head, without hair or features leaves ambiguity to whether it is a man or a woman in this piece, purposefully as it demonstrates how we are all humans. The wording and typography involved comes from an article i read about the female brain and how it differs in an uncontrollable manner, to the male brain. It was an interesting article that I learnt a lot from, particularly about female hormones and also the evolutionary aspects of women that have made them protective and "second-guessing" because of their instincts to protect and give what is needed to their offspring.





Photoshoot for next piece of Triptych:



This acrylic study, based on the style of Basquiat is the third painting of my triptych of social perceptions of girls and women. This one has two girls together, each of different shape and size to indicate vanity and individuality, but also how they both are just as attractive as each other despite their differences. Also I have attempted to play on the stereotype of girls who are friends as being bitchy and judgemental. There is an eye above the girls to imply how women are always being watched and critiqued by the public eye.



There is also the ideal that blonde women are perceived as dumb due to their self-obsession in physical attractiveness rather than improving their intelligence. This is an unfair stereotype which doesn't affect male culture. Blond males are not critiqued on their lack of intelligence, whilst they still belittle blonde women. But ultimately this piece is based on male's perception of women in groups being perceived as bitchy and dangerous. 'Get the girl' illustrates a stereotypical male's aim to pull and the egotism in lad culture to claim attractive women as an object of victory.





# LAURIE VINCENT



British artist based in South-East London, who's art focuses on societal corruption and religion. His work seems to resemble the style of Basquiat as its sketchy and colourful illustrative work. It is also suggested in Vincent's piece 'An Ode to Jean-Michel via Lewisham', therefore demonstrating his interest and inspiration from Basquiat, and he paints his idols, much like Basquiat did. I want to study Vincent's work as it has a more modern and illustrative take on Neo-expressionistic art and he involves a large amount of post-millennial motifs within his work which I find inspiring for my pieces, as I am attempting to focus on how modern day's society interprets women and how they view a woman's role in society.



L A U R I E V I N C E N T



# FEMALE ANATOMY.

+FUNCTION

BY DEFINITION

TO GIVE

HEART

MILK  
WITH  
GENE

WOMBS

BIRTH  
DAY

BE BE  
VESSEL

WOMEN ARE  
EFFECTED BY THEIR  
... OF THE

HAIR

TOLERATE  
PAIN

WOMEN HAVE

DUE TO ...  
EVOLUTIONARY

LOW LIBIDO

A WOMAN'S  
sex drive is  
much more  
EASILY UPSET

Get the  
Girl

B\*TTCHES

DUMB  
BLONDE

Ladies  
in  
CONVOY  
BEWARE

MEOW





F E M A L E  
F O R M



P E N C I L  
D R A W I N G S







**Mind The Gap**

This piece I particularly enjoyed doing as I was able to mix simplistic but illustrative art with abstract and colourful work, which I think aesthetically works very well together. This piece is very much based of the work of Laurie Vincent, who particularly looks at modern day issues within society. In this piece I focused on the pay gap between women and men. Vincent uses a large amount of imagery mixed with typography so within this piece I used imagery such as barbed wire to symbolise how we are trapped in our ways, scissors to mimic the cut between male and female pay and also two identical women confused by the situation. 'Mind the Gap' is a play off of the underground signs that warn people about the gap between the platform and train, but it makes the viewer of the painting question, do you mind the gap? It is really apiece that challenges societies denial and also women's passivity about the pay gap between men and women within the same job working at the same standard.

## Gender pay gap: what we learned this week

An big firms are required for the first time to report their pay policies, we figure there are 150

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Caden Bar

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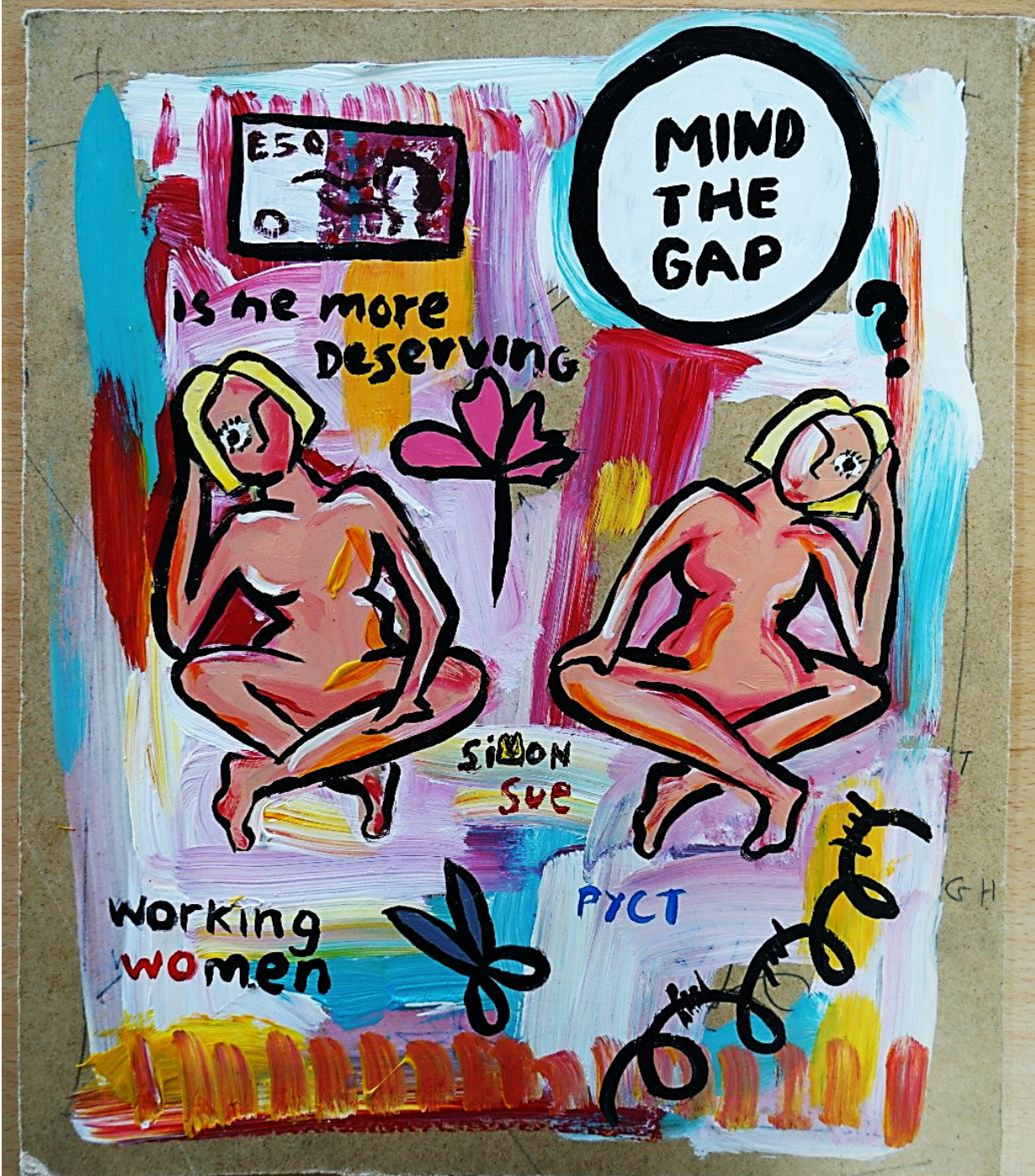
### Equal pay, unequal work

One misconception is that a gender pay gap reveals pay discrimination. It doesn't. Pay discrimination refers to people who do the same job, in jobs of similar value, being paid differently. It has been illegal in Britain since 1975 and underpins several big complaints, such as an ongoing £400m claim against Tesco by female shop staff claiming that they should have been paid the same as mainly male warehouse workers (Tesco denies wrongdoing).

The new reporting exercise is not about such discrimination. Airlines have reported some of the widest pay gaps, yet are unlikely to have unequal pay, because collective bargaining tends to determine salaries in the industry. Of energy's giants, 84% are men (average salary: £41,400) whereas 86% of cabotage crew are women (earning an average of £14,800). The airline industry does not have a pay-discrimination problem so much as a recruitment problem.

Other industries fail to promote enough women—and Britain is not alone in that. McKinsey, a consultancy, found that, whereas half of graduate entrants in American law firms were women, only one in five equity partners was. Such "leaky pipelines", where the share of women drops at every level of promotion, are also clear in financial services, which has the second-widest pay gap of any industry in Britain. A study by SKEMA Business School found that, although women made up 42% of banking employees globally, only 18% of middle managers and 16% of executive committee members were women.





MIND THE GAP

IS HE MORE DESERVING



SIMON  
SUE

PYCT

WORKING  
WOMEN



# 'THE CRAZY WOMAN'



These are some photos that I took to use within a collage of photo and paint in my next pieces. I have tried to capture the stereotype of femininity, using an attractive slender girl, but within the photos I wanted a range of emotions to be expressed, therefore she is posing in a variety of fashions. Through this there is an uncertainty and alteration between her emotions expressing malleability and an unpredictable nature. This is quite often how women and girls are perceived, unpredictable emotionally, crazy, psycho. But by using this stereotype in my pieces I can challenge societies common perception by mocking it, in a sense.





IS SHE HARD

"COOL GIRL"

PSY CHO  
PSY CHO

Defining compliment

WHAT ARE Y  
DOING TO ME



DRIVING ME  
CRAZY

This piece is the first piece I have attempted to incorporate photography with art, I like the dynamic between the two when together, especially when the painting is so expressive and the picture holds a lot of clarity. This plays an important role in my piece as I am trying to reflect a woman's (this woman's) frustrations and suffering due to societies patriarchal ideals. I have attempted to incorporate the use of symbolism to represent stereotypes, using a crying eye being eaten by a crocodile to mimic the common saying 'crocodile tears' an aphorism that is usually used when referencing children crying over nothing for attention, but it also is referenced in males' perception of women, attacking their emotional state as 'attention seeking', this use of playful and child like symbolism has been inspired by Vincent's work. I have used Basquiat's clever and deceptive written aspect, by trying to make words and meanings unclear by missing out vowels; "CN'T Y NDRSTND" making it just about legible if you think out it, making the message on misunderstanding being represented in a literal form that is hard to understand. The chaotic background includes a multitude of colours that I think represent femininity, but also derives from Basquiat's mad and expressive style, representing her inner frustration and emotion. (previous double page)

BIT OFF  
MORE THAN  
YOU CAN CHEW

SHE'S HARD WORK

PRINCESS

BUT SHE'S THE  
GIRL?

WANTING  
MORE



TROUBLE





This piece is a larger scale acrylic study challenging the domesticated and subsidiary roles women play in society, particularly that of married women. I have used lots of imagery to suggest this, usually it plays off of stereotypes, for example I have written "you got the white picket fence" with a painting of a red fence, this is to demonstrate that you will never have the perfect contempt life you desire if you live in the shadow of your male counter part. I have used lots of symbolism that links to mundane chores and domesticated tools such as tin foil, Tesco bags and an egg in a frying pan. Obviously using an egg is a double entendre for both fertility and the breakfast saying "how do you like your eggs?". The tin foil is shaped as a woman with freedom and movement to show that a woman can remould/ re-shape her future, that she doesn't have to conform to societal pressures of marrying and being a stay at home wife.







# SOME CONTEXT

To give the work I've been doing, some context, I would like to address the motives behind my ideas. My art appeals to 3rd wave feminism. That began in around the 90s, where women's liberation from being under male ownership during the Victorian era and being liberated in how they dressed seemed to cause the problems that occur in today's society.

It is accepted, by most, in today's society, that a woman can dress and behave feminine without also rejecting feminism (rightly so) and therefore liberating a majority of women to accepting themselves as a feminist. But within such freedoms to dress seductively or wear revealing clothing, despite themselves being in control of what they wear, society perceives this behaviour as inappropriate. This comes from the fact that many men visualise this style of dress as an invitation to sex. This therefore introduces rape culture into society and leaves society questioning whether how a woman clothes herself as a demonstration of her consent.

This leaves women, still, in a state of oppression, as girls grow up to believe that how they dress demonstrates their level of consent. It also leads to the impression that a woman's purpose is to be there for the 'Male Gaze', demonstrated in advertising techniques that present beautiful women getting attention from men, presenting a women's sole aim is to gain male attention. Therefore it becomes somewhat a pressure presented by the media and society.

This links to societies common expectation of a woman as a wife, mother and cook. Traditions formed centuries ago that only recently we have been able to shake. But not entirely, demonstrated in male behaviour as they perceive women less able in industry, suggesting their main role is to be a mother. This is also demonstrated in the pay gap, still prevalent in society today, a gap that exists even when a man and woman work in the same job at the same position. When I asked a male friend the other day why he thought there was a pay gap, his response was "Its not proven and anyway women get pregnant and miss most of the career, therefore they shouldn't get paid the same amount". This kind of reaction mirrors how a large percentage of male society view women; as mothers, whilst the men are the bread winners. In my art I am trying to mimic and make fun at the stupid and ignorant ideals that remain prevalent in todays society.

The women were arranged in provocative fashions, bare legs, long loose hair and scarlet harem pants, seated beside the bed in the painter's hotel room. People drew the conclusion from the fact that Matisse posed the young girls who sat for him in the 1920s amid all the trappings of an affair.



I enjoy the rich colours and patterns involved in Matisse's work, the over all effect is aesthetical and beautiful. But when looking closely at the faces of his female models, they never hold much expression, despite their aim to be alluring and content they don't express this within their faces. This was probably a factor of their treatment whilst modelling for him.



All his life Matisse drove his models as well as himself to the limits of endurance. He insisted it was better to risk ruining a painting than be satisfied with a surface likeness. The models were generally exhausted, sometimes mutinous, often apprehensive in the early years, when they had to come to terms not only with public ridicule but with their own private misgivings. Toward the end of his life he told an interviewer that each canvas began as a "flirtation and ended up as a rape." He said it was himself, not his subject—or rather it was the feelings his subject aroused in him—that had to be raped. The subject itself could be fruit, flowers or a fabric screen, as often as a human sitter. The young women who posed for him all learned to live and work in the atmosphere of almost unbearable tension generated by Matisse's effort to express his emotions on canvas—an effort that drained all his strength.



Matisse himself knew perfectly well that the erotic charge in his work came from a passionate desire that overrode straightforward lust. It had been remarked that his treatment of his hired models, was not respectful of compassionate, having them dressed in an outfit unsuited to the freezing temperatures of a Paris winter.

When Matisse was 70, sick, helpless, fearful for his family and friends, and appalled by what had happened to his country. All he could do was work, but he said he feared painting with form and colour on canvas so much that he couldn't face it without the consoling human presence of the pretty young film extras he paid to pose for him. This links much to the basis of his odalisque paintings being of reclining women in an eastern style, of Harem, whereby groups women would lay lazily waiting for the male superior to return home. His work was based upon typical male sexual fantasies, whereby women are sexual objects for their pleasure.

This ideal links to modern day 3rd wave feminism, where it can be suggested that women cannot escape the 'male gaze' if they make themselves attractive. I think by working within the style of Matisse I can convey an mimicked version of his art, liberating women through mocking this ideal of beautiful reclining women waiting for male gaze.

HENRI  
MATISSE



CHARCOAL STUDY BASED ON MATISSE'S PIECE



IMG\_6119.JPG



IMG\_6120.JPG



IMG\_6121.JPG



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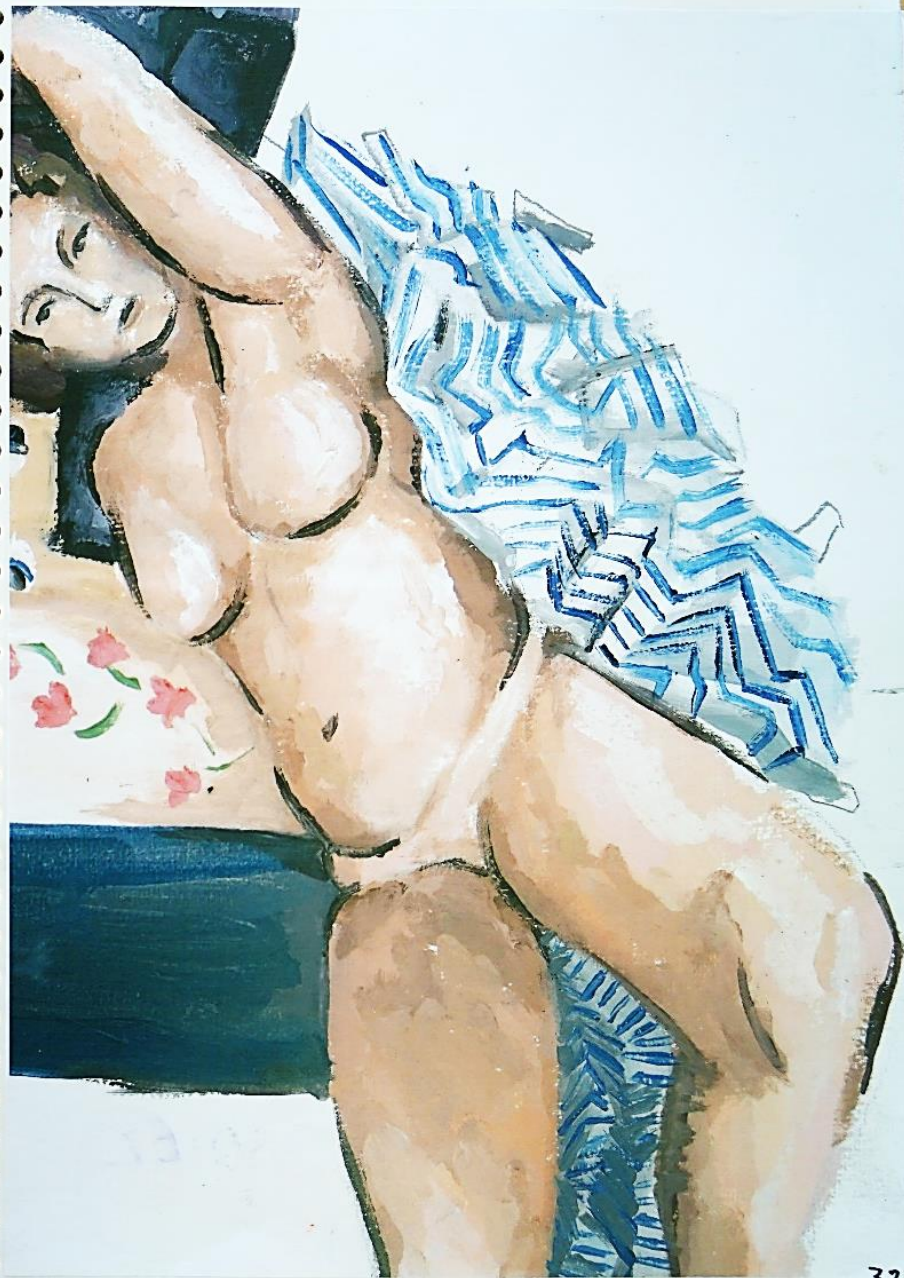
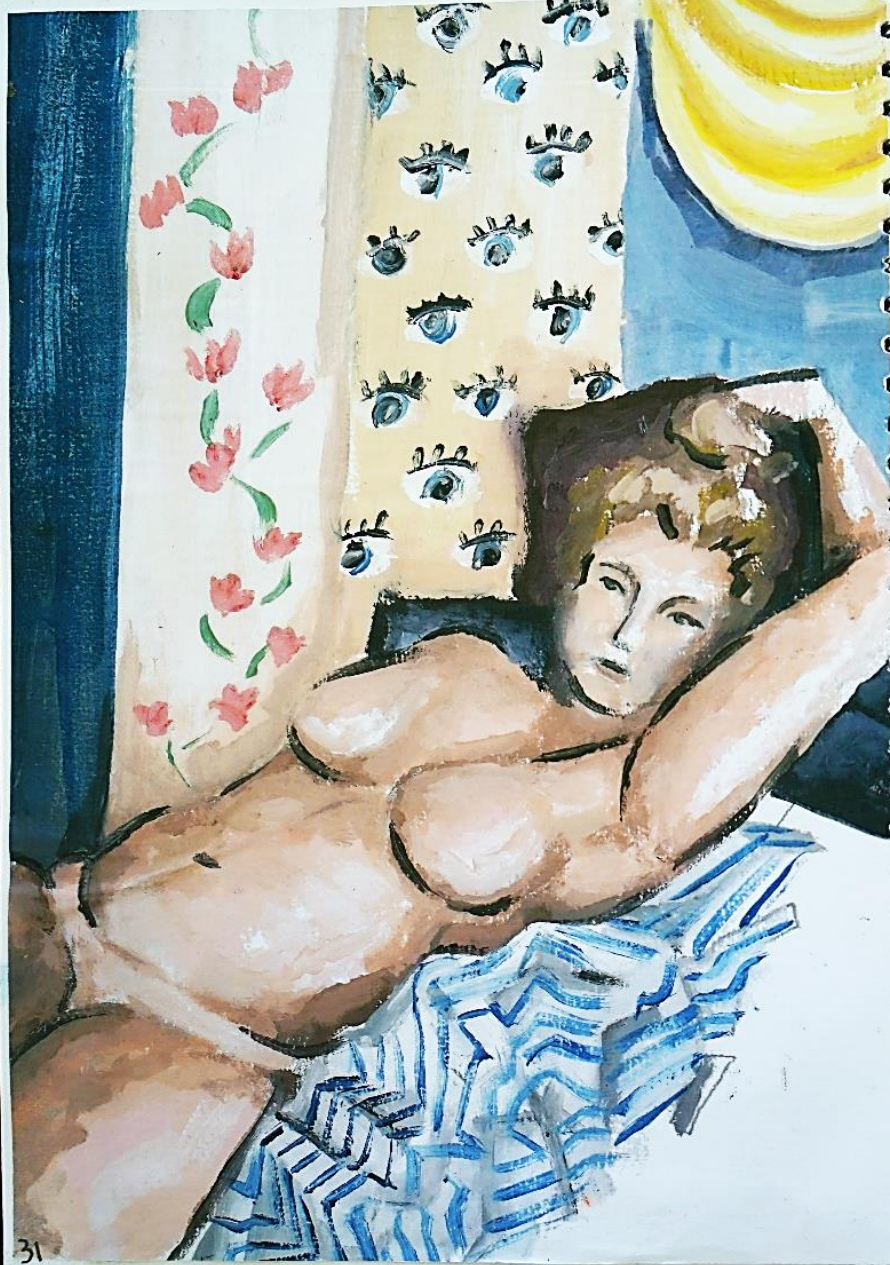
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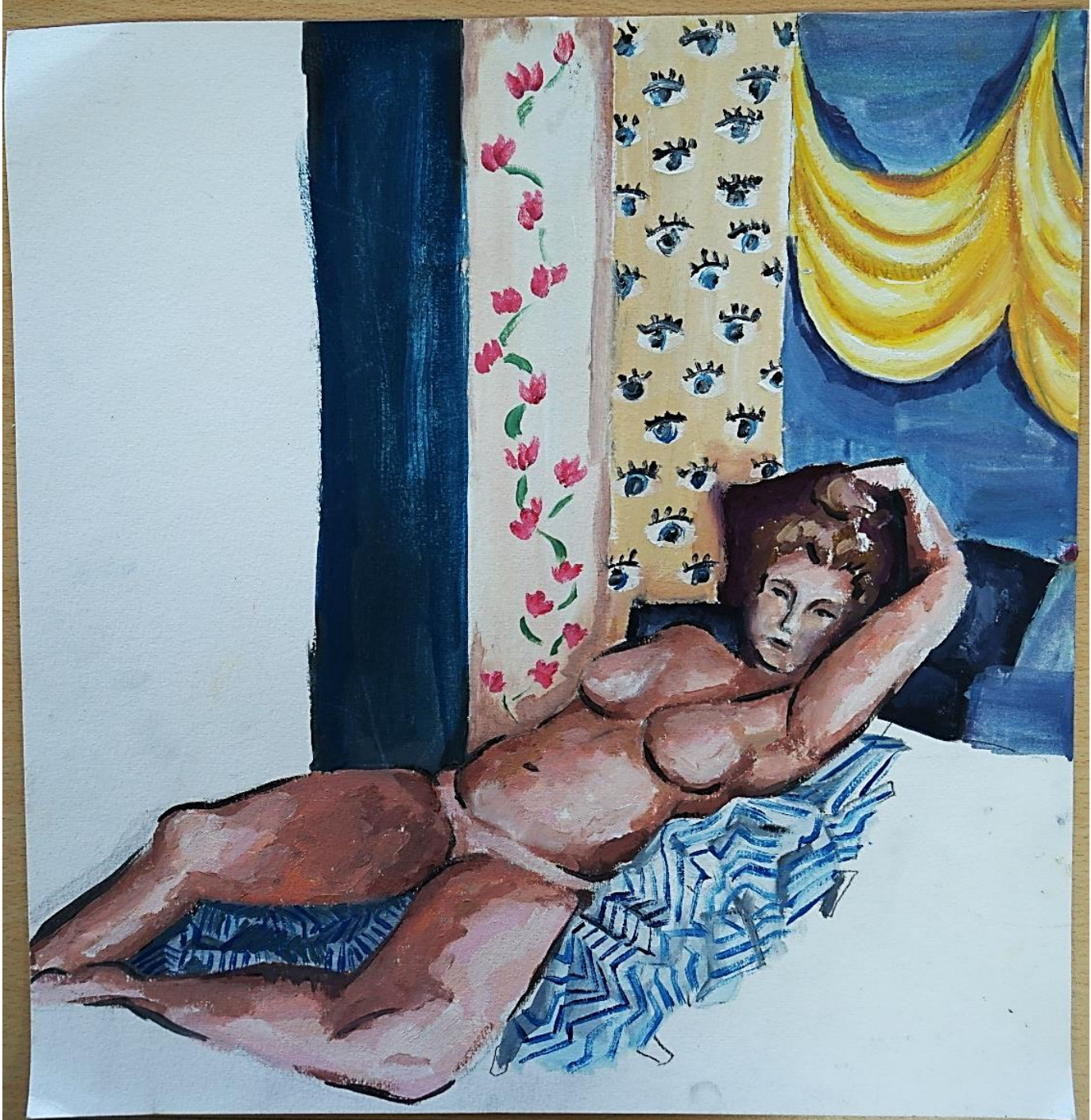
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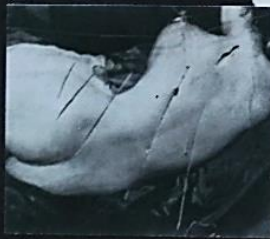
# RECLINING WOMEN

## MANET - OLYMPIA



Like much of his work Venus of Urbino has been studied extensively for its symbolism. The oil painting was a gift from the Duke to his young wife and has been said to be a model of what the Duke expected from his wife's behaviour. The young Venus reclines on a bed in an opulent Renaissance palace. She is sensuous, and gazes at the viewer kindly, resembling a woman welcoming a man to bed. Her beautiful features are further enhanced by Titian's colour treatment of her figure. She appears in contrast to the dark background in warm and light tones. A small dog is huddled near Venus' feet symbolizing the importance of fidelity in marriage. In the background a maid looks down upon a young child playing. This may have been intended to symbolize motherhood. Titian effectively created a painting that fulfilled the purpose of its commission by depicting the ideal Renaissance woman and her most important attributes.

The painting continued to ignite public opinion and was attacked by the suffragette Mary Richardson in 1914 and restored by Helmut Ruhemann. The campaign and acquisition of this work established the Art Fund as a cultural force within modern Britain. The painting depicts Venus as a nude goddess reclining on a draped couch and looking at her reflection in a mirror held up by Cupid. But it was famously vandalised by Mary Richardson a suffragette. Richardson explained, "I have tried to destroy the picture of the most beautiful woman in mythological history as a protest against the Government for destroying Mrs. Pankhurst, who is the most beautiful character in modern history." She added in a 1952 interview that she didn't like "the way men visitors gaped at it all day long".



The objections to Olympia had more to do with the realism of the subject matter than the fact that the model was nude. While Olympia's pose had classic precedents, the subject of the painting represented a prostitute. In the painting, the maid offers the courtesan a bouquet of flowers, presumably a gift from a client, not the sort of scene previously depicted in the art of the era. Since composition was not his forte, Manet took it ready-made from the Venus of Urbino of Titian, hoping, no doubt, to shield himself from the critical brickbats by invoking Titian's name. As if this were not enough, he replaced the innocuous lapdog sleeping at the feet of Titian's Venus with a black cat, its back arched and tail raised. Manet painted a woman of his time but not the ideal woman, a real woman, a courtesan. Victorine Meurent, is depicted as a woman whose body is a commodity. Olympia is a real woman, flaws and all who stares out from the canvas at us, confronting us with an unwavering glance. This in itself was a cause for outrage because this woman dares to stare out, meeting the eye. It was scandalous for a woman in general, let alone a courtesan, to be so brazen as to stare directly at anyone.

## TITIAN - VENUS



## VENUS OF RORREBY



## VELASQUEZ

## VENUS



Titian's piece, comparatively to Mimers, is supposed to present an ideal. An ideal woman, an ideal physique, and an ideal lifestyle.

Venus is presented in an alluring position, inviting the male gaze, clutching flowers whilst lying on pure white sheets. Her purpose is to present a reassuring ideal to men about how a woman ideally should behave due to Renaissance attitudes.

Their positioning, although it appears similar from first glance, it can be noticed that Venus is propped up into an uncomfortable but alluring position that emphasises her sexual qualities. Whereas Titian's Olympia is in a far more natural position, certainly not attempting to express her assets, she is depicted clearly as a prostitute by the black string round her neck, depicted as a woman whose body is a commodity. Her body language restricts male entrance at her hand.

blocks her genitals from sight and the woman presenting flowers suggests that she is a gift from a past client.

Whilst Titian's piece is beautiful and idealistic, it presents a fantasy where by Manet's piece mimics this, as the reality of a woman who waits for a man for sex in reality is merely a prostitute.

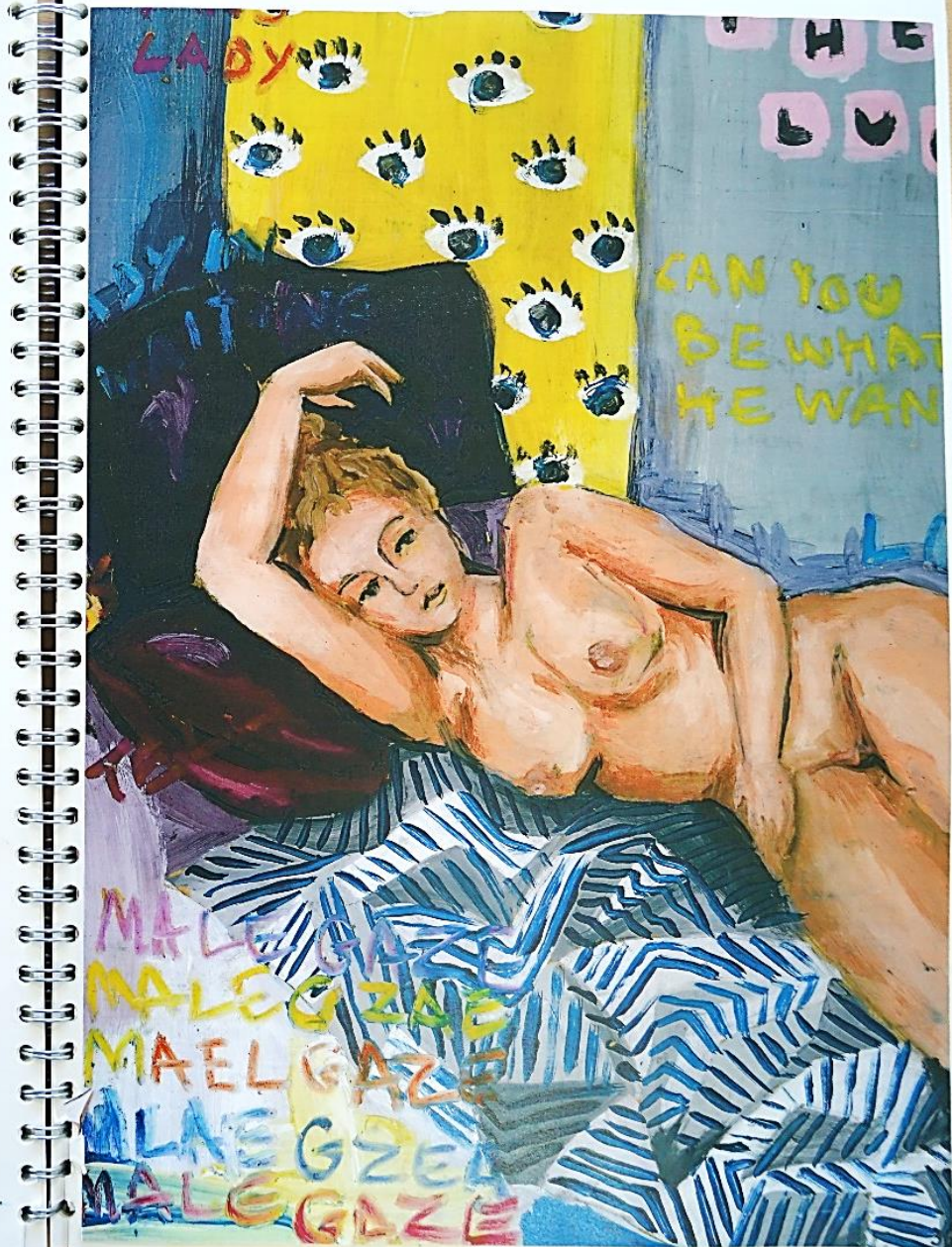


OLYMPIA

The cat and dog are important symbols within these pieces. The cat symbolises independence and dignity, whereas the dog symbolises the opposite, reliance and loyalty.



This piece's composition is originally based off of the work of Matisse's reclining women that mimic an middle-Eastern 'Harem' nature, with bright and rich colours and women laying around naked, waiting to please a man. But the ideas behind this piece are supposed to make fun out of Matisse's objectification of women, much like Manet's work which challenged Renaissance art by presenting his model as an unattractive prostitute. In my work I have attempted to incorporate the bright and typography based work of Basquiat and Laurie with the style of Matisse, but using the words to connote negativity about the image being presented of a woman. The colours that I have used within this piece are contrasting and gaudy, discomfoting to the eye, and not creating any particular focal point as the eyes aren't entirely drawn to the naked woman. This piece is about how women are presented in Matisse's time and even modern day, as objects for the 'male gaze'. Its supposed to challenge this ideal of being what a man wants and changing the sexualised view of a woman's body by making it not the central focal point.





A MAN'S  
LADY

THE  
MY HEART IS  
BREA  
LUCKIEST

WHORE

THING  
EYE

MALE  
GAZE

CAN YOU  
BE WHAT  
HE WANTS?

LITTLE  
GIRL  
BLUE

KISS  
TEXT

MALE GAZE  
MALE GAZE  
MALE GAZE  
MALE GAZE  
MALE GAZE







## TRACEY EMIN



Tracey Emin is a British artist known for making works that show her own personal experiences from her life by using a range of media, from needlework and drawing, to sculpture and installation. Her works are often be sexually provocative and raw, not concealing her emotion or beliefs. Her work is generally based around femininity and feminism ideals, often focusing on the naked female form and she discusses topics such as rape culture, abortion and relationships from a woman's perspective. I particularly like her oeuvre spans drawings as I believe they are very raw and expressive in each mark that is made, because of their lack of extreme detail it means each mark there is made to be seen, it means something. I would like to make a few studies based off of her work as i like the expressive quality and occasional use of typography to convey her ideas. Her art has a brash, honest and sometimes brutally upfront nature to it, and I want to incorporate this into my own work.



LIFE DRAWINGS



These are ink drawings of my cousin drawn from life based off of the ink drawings Tony Ermao did in England. I saw Ermao's, particularly regarding form and femininity. These life sketches have a slightly expressive and aggressive tone to them, as the brushstrokes of the ink are controlled and it becomes thinner, it begins to lose the impact of motion in the drawings. The motion makes them more 3-D than the other people, because existing as formless figures give them ~~identity~~ identity, but by using shading I have given them depth and emotion. I also use the use of the yellow ink, as yellow is a warm that symbolizes happiness and hope for women, enveloped by their bodies.





INK  
DRAWING



30 SECOND  
SKETCHES



TRACEY  
TAYLOR  
STYLE







AREA OF FOCUS



DRAWN FROM  
LIFE



FROM OBSERVATION







AN  
OBJECT OF  
DESIRE

IS STILL AN  
OBJECT;

WELCOMING  
WOMAN

TO BE  
SENSUOUS  
OBEDIENT  
BEAUTIFUL

This piece displays a typical classical portrayal of women, as a reclining nude  
openly displaying a more sexual or primal. Such artwork is supposed to identify and  
attract men, but represents women as objects of sexual desire. In this piece  
I have attempted to knock a critical, jibe out of male sexual expectations of women  
by using her to express their ridiculous assumptions about women conforming to their  
desires. The brushstrokes are purposefully aggressive to symbolize her & my anger towards  
such representations of women. Why are, from this point onwards, I want to challenge  
this, unless my piece can come and do more thorough research into the 'Male Gaze'.





WELCOMING  
WOMAN

AN  
OBJECT OF  
DESIRE

IS STILL AN  
OBJECT?

TO BE  
SENSUOUS  
OBEDIENT  
BEAUTIFUL



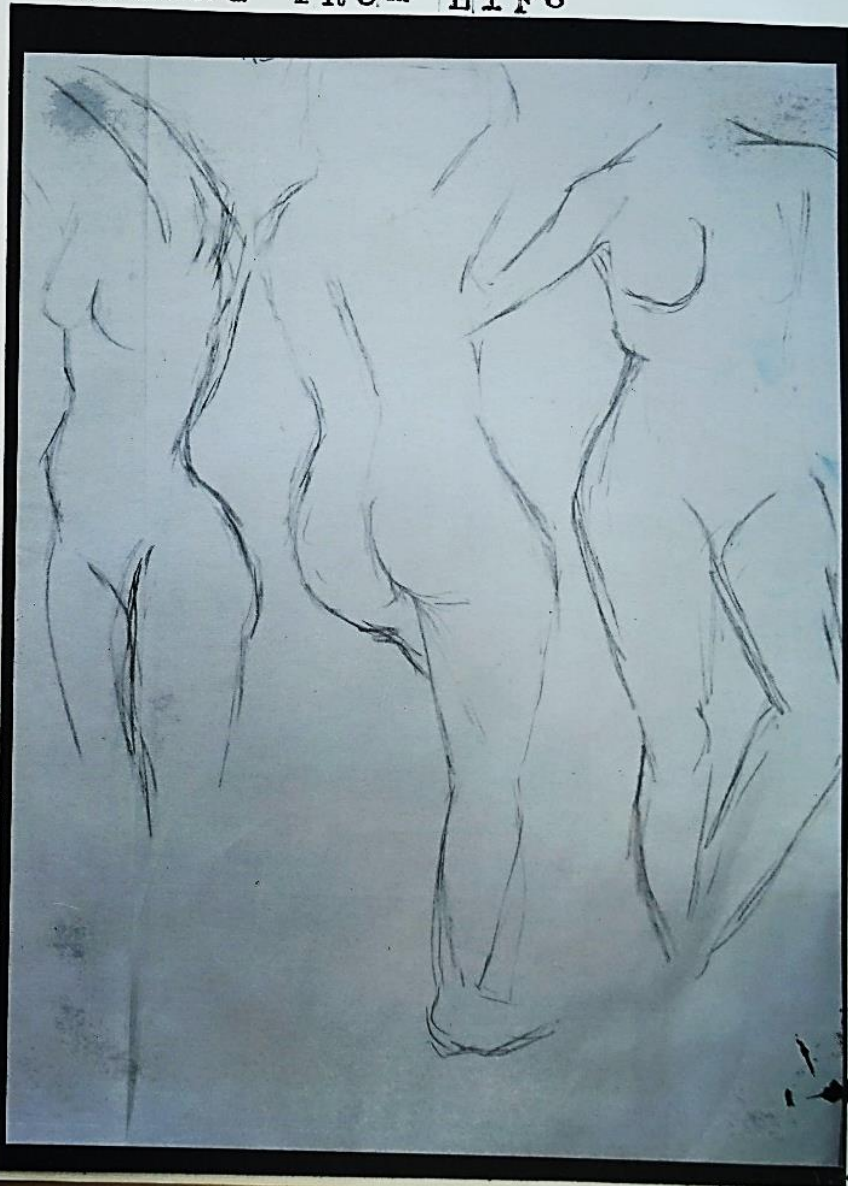


## FEMALE FORM

These are ink sketches in the style of Tracy Egan, drawn from my cousin from life. I really enjoyed drawing in ink in this style, its very relaxed and has a very nice effect. These are my favorite out of the many I did and I brought out these for the basis of my next portfolio, where I can add overlays of color and backgrounds in an expressive-Bauhaus style. On the right page I did a charcoal sketch from a life model during a series of transitional poses. In this piece I potentially like the negative space formed.



## DRAWING FROM LIFE







These are some photos I took  
 of George to base some female  
 form drawings off of. I put  
 her into positions which meant  
 I could zoom in on specific  
 parts of the photo, and there would  
 be a lot of thin folds and different  
 parts of the body crossing over.  
 I also took some close ups of  
 specific parts of her body.







# REVIEW OF MY INTENT

This is a short review on my ideas and thought processes throughout this project, and where I would like to end up in the development of this project. Initially I studied and looked at Balquist and George Lois, both whom both challenge societal expectations of art, but in very different ways. Balquist has a very expressionistic style that challenges societal ideas because it is mostly done to interpret, it is a mad and characteristic pole of his ideas in a non-conform "stir" manner. Whereas Lois' work is clear and concise but his ideas challenge the expectations of society. This motivated my project to also challenge expectations and produce art directly from my thought process that left artists' women's quality of life.

I was particularly inspired when I came across paintings of reclining women that first inspired the "MOU-GAZE". At first glance they appeared to all suggest the same concept; that women are objects of desire for the male gaze, but I was inspired to see that Murrelet's Olympia did not support these ideas. In fact, it did the opposite, it challenges the male fantasy of women presenting themselves for a man's pleasure with the reality that it is quite brazenly, only a prostitute who would do this, therefore upturning the typical expectations of women. I knew from that point that this is what I wanted to discuss an idea that at first glance appears to conform to societal expectations, but when looking closely, it actually challenges it.

Ultimately I want to present a frustration against societal presentation of women that still is based on the old-fashioned idea that a woman's role is to be a devalued object for male satisfaction. I think I am next going to focus on George Lois' idea of presenting criticism in a form of advertising.

## SLUTWALK

Slutwalk is a phenomenon - a movement of protesters marching for and in front of culture and sexual freedom for women's rights.

## JONATHAN YEO

Yeo is a renowned portrait artist best known for painting female figures. He became quite famous when his piece "Buck" was released, a collage of pornographic images of women performing George Bush.

## GEORGE LOIS

Legendary designer of ESQUIRE covers. Best known for using stark, provocative images that challenged societal norms. He tried to be unique and exciting. He says "covers should have ideas".

## FEMINIST FRUSTRATION

## ZOE BUCKMAN

Multidisciplinary artist who explores themes of femininity and sexuality. Known for embedding vulgar representations of female sexuality.

## ARTIST MOOD BOARD



## USE OF SATIRE

## DADA

Art Movement formed during WWI in negative reaction to the horrors of the war, the art is often satirical and non-sensical. The art questioned aspects of society and destroying traditional values.

## THE ART WORLD

DADA changed the art world, instead of art existing without purpose, DADA wanted to challenge societal standards.

## POLITICAL ART

## GUERRILLA GIRLS

An anonymous group of feminist artists devoted to fighting sexism and racism within the art world.

## JOHN HEARTFIELD

Visual artist who pioneered the use of art as a political weapon. He used photomontage that were anti-Nazi and anti-fascist statements.

## HANNAH HÖCH

Höch's work was intended to dismantle the idea of the "New Woman". She took interest in how dichotomy was shown as well as societal roles.

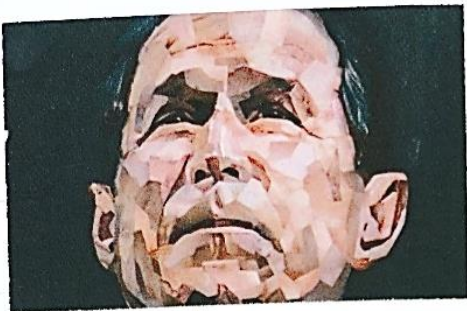




# JICINIATI HAIN

## YIEO

Yeo is a famous portrait artist motivated by famous people and celebrities asking for his commission. But his recent art has had slight differences, very graphic collages within the turn of the portraits, cut from porn magazines. The contrast with his collage of George Bush is the allegations of him groping young girls. Therefore Yeo has taken a figure of power and almost created a satirical piece mocking the allegations held against Bush. Yeo has stated that he is motivated by his concern of the sexualisation of society in the media. This had begun due to



the fact he feared how society might impact his two young girls. I want to incorporate this collage style into my work, possibly creating women's bodies out of a collage of my work of women's bodies. I think the effect would symbolize unity of women who feel oppressed and subjugated and represent the mass amount who are effected by this, all losing their identities to the sexualisation of their bodies.

CLOSE FOCUS  
ON 'PATCHWORK'  
BRUSHSTROKES  
IN STYLE OF YEO



# COLLAGE OF MY PIECES



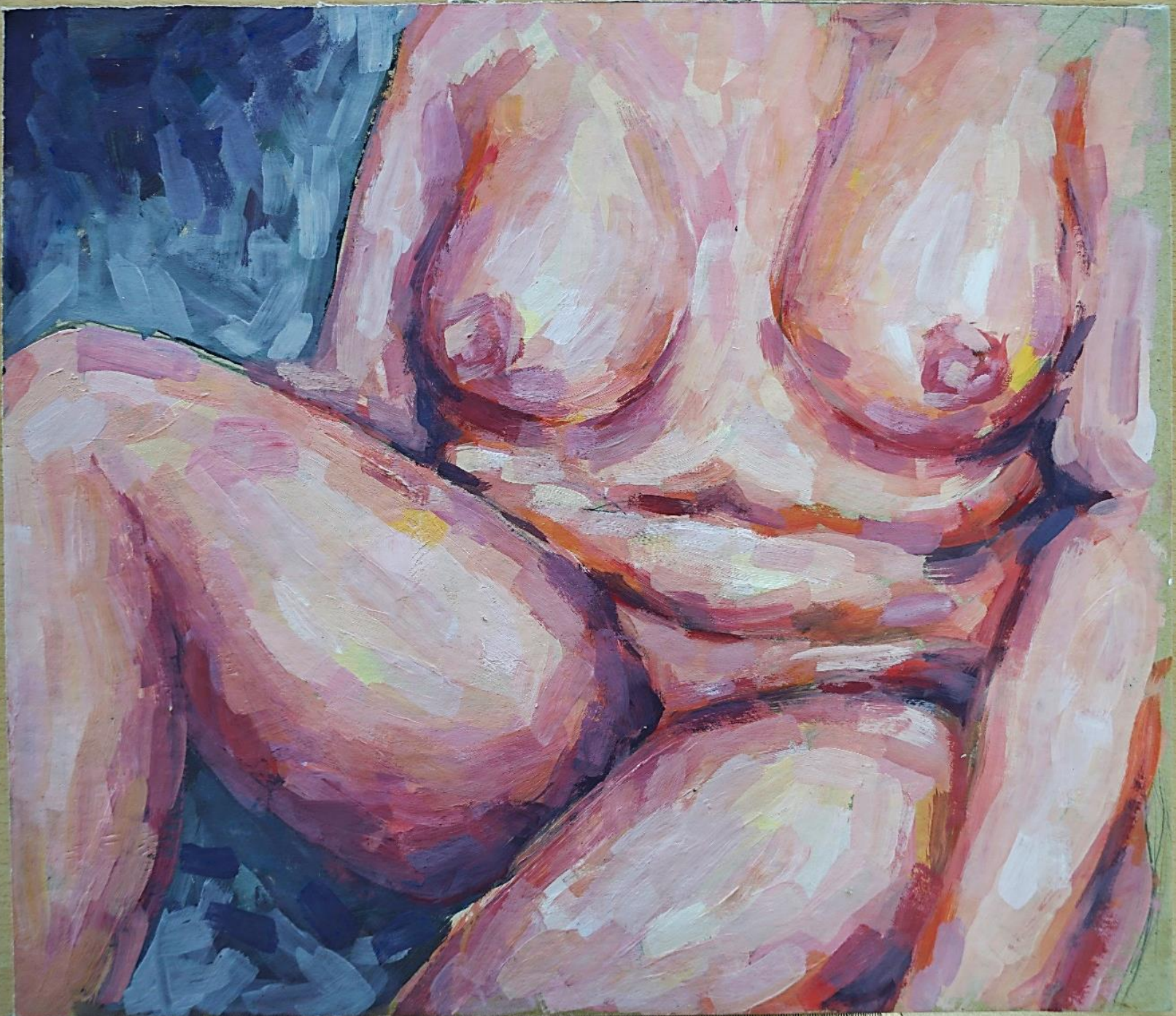
This is a collage made from photocopies of my past paintings of nude women, I have attempted Yeo's style but with my own take. The imagery of the women is not sexualized in the same way Yeo's art collage is. Instead my collage is supposed to unite the women within it, it is playing a satirical role



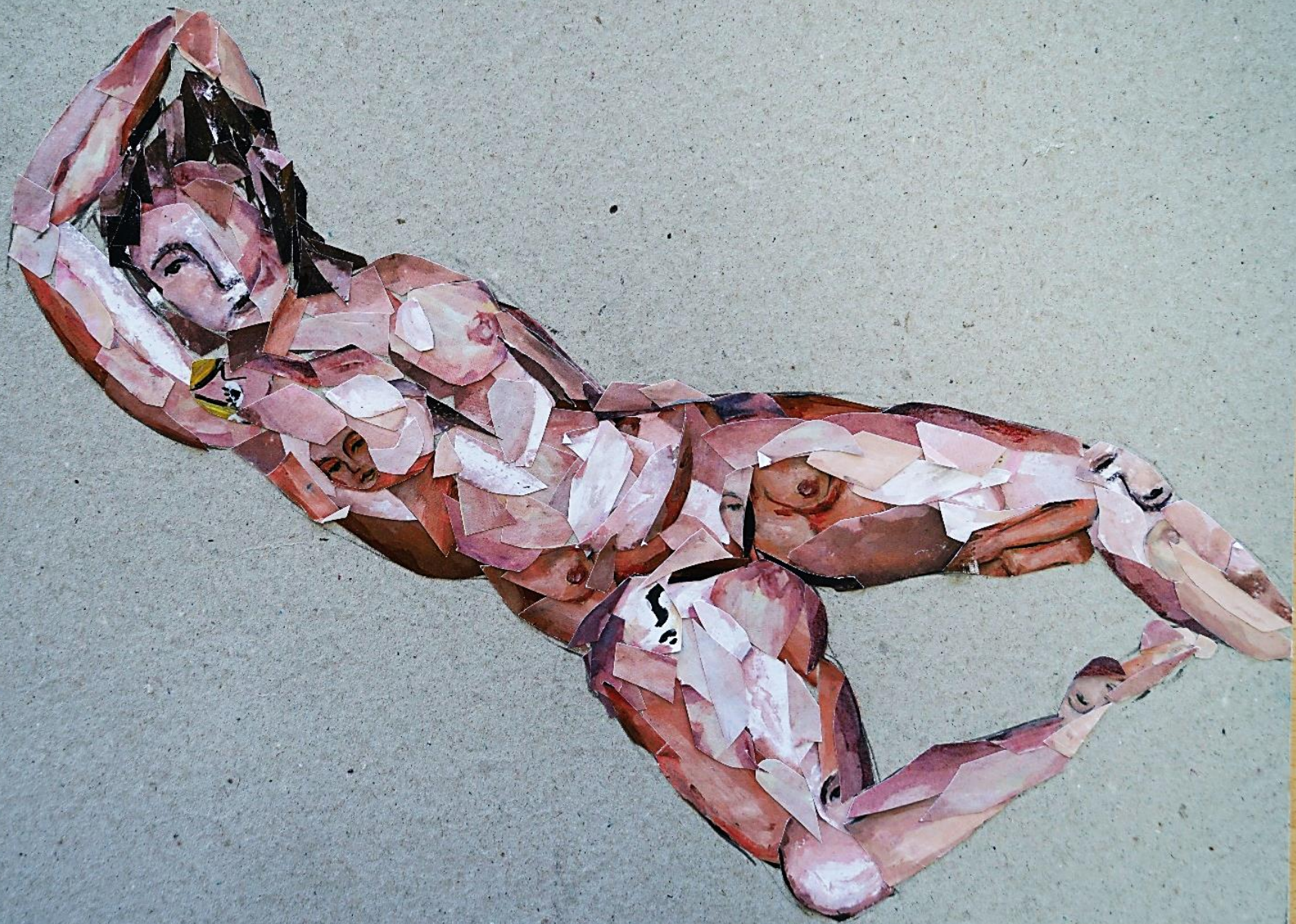
of losing the identity of the women in it as sexual objects, that society views women's only purpose is sex and therefore they have lost their individuality. It relates to Titian's Venus as in a satirical way, much like Monet's Olympia, my reclining 'women' is supposed to challenge the subjective expectation of women being sexual objects.

RECLINING WOMEN











# HANNAH HÖCH



Hannah Höch's art links to the Dada art movement, formed after WWI as a negative reaction to the horrors of the world. Her style critiqued society through



photomontage of unrelated images, usually including women. She wanted to challenge the issue of **gender** in society and the role **women** play and their status in society. Her art was outspoken and a form of satire, often I have been looking at Joseph Beuys' collage style I feel this style links in quite nicely especially when considering Höch's idea of focusing on women. I think next I will collage hood from magazines and my past paintings in the style of Höch for a satirical painting maybe interpreting



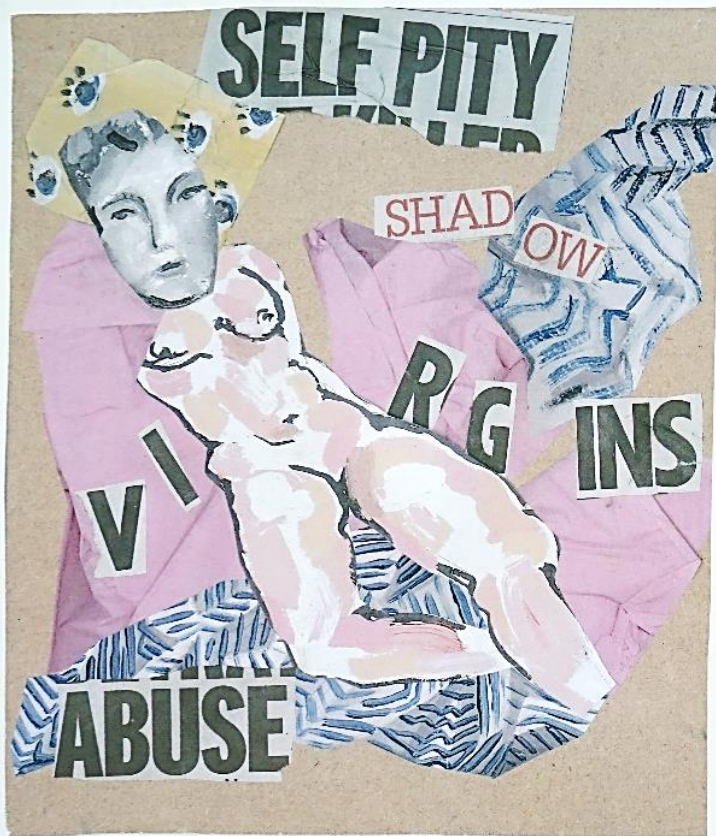
**DADA COLLAGE  
STYLE PRACTICED**



This is a collage piece (photocopy of real thing) based on the works of Hannah Höch. For this I have photocopied my ink drawings and paintings of cloth + linen and combined them with scratched up letters and stuck them from news papers and photo copies of pink tissue paper. I think the scratched effect reminds me of being in bed and messy sheets, linking to the theme of reclining women. What I don't like about this collage is the distance and lack of link between each image, I may next one I want to construct a sort of scene if I can.

**MAGAZINE  
+ NEWS PAPER  
ARTICLE  
CUTOUTS**





This was my second attempt at high style collage. I like the effect of combining the "sheets" behind the figure as a support and almost a bed created to back her. I think what I am going to take from these collages is the text from newspapers and the use of materials + text-vals. But I prefer to do painting but I think I will combine the two together.



Solid eye color suggests dominance and power, she isn't shy or passive



informed  
take  
have  
or Melin  
indirect  
in funds  
long res-  
cesses of  
lanas bee  
over the  
d to a  
7%  
Gary se-  
or time to  
stand our  
funds, and  
sions, but a  
do with the  
ble to be gain  
He added,  
the maximum  
less, with the  
enough to loo  
3%  
Adventurous  
While many ill  
rate to their "g

INVESTMENT TRUST PLC





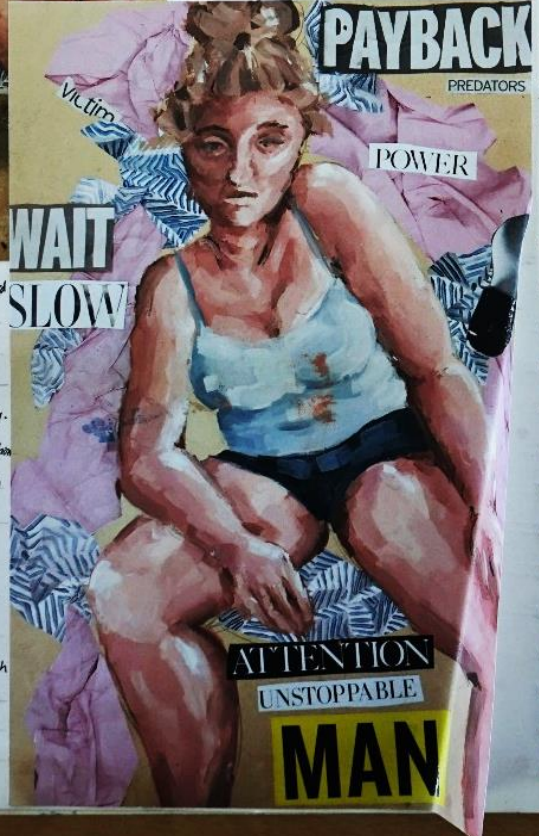








This is a large A3/A2 painting I did based off of my observational 'empowering photograph'. I picked to do a full portrait of her in a dominant position because I thought it would link in with the 'strong white' I have been looking at, I thought I would try painting in a more expressive style with longer brush strokes. This style kind of imitates the collage technique of Yeo. In the background I used photographs of me and my paintings of me and. Overall I particularly liked how I painted the body and clothes and I feel like this expressive style suits my painting, but I was less



happy with the overall effect of the free, I found I particularly hard to distinguish the facial features in that some style without making the face look too detailed and out of place with the expressive brush strokes of the body. On the lower part of my piece I had the addition of text from magazines, in attempt to imitate Böck's white collage style with magazines, but I decided that I prefer the painting without the text as it distracts from the subject painting and style. To improve this piece I would possibly consider making a distinction to the background so there is some depth or field to the piece. Although I enjoyed this piece I think next time I will maintain a more expressive style throughout my piece.

# RAOUL DUFY



Raoul Dufy a French Fauvist artist inspired by works from both impressionist and cubist artists. Although Dufy's art doesn't particularly correlate with the topic of my studies, I am particularly intrigued by his use of bold outlines (such like Emin) and then washes of pastel shades of water colour. It is almost as if the color behind the line drawings, exist without consideration of the rest of the painting, it isn't simply limited to the edges of the line drawings. This is a style I would like to incorporate into my line drawings as I think it would be effective with my Emin style ink drawings and also my use of text.

## WATER COLOUR WASHES











This piece is a trial for my paper and final piece. I wanted to test the paper's absorption of oil paint washes and see whether I prefer the look of oil paint rather than water colour. Looking colour for my abstract pieces. These pieces are about expressing femininity and towards men who perceive women to be just a sexual icon rather than people, using the recurring figure to show the undesirable trend of women being sexual objects since Classicism.

← WATER COLOUR SWATCHES →



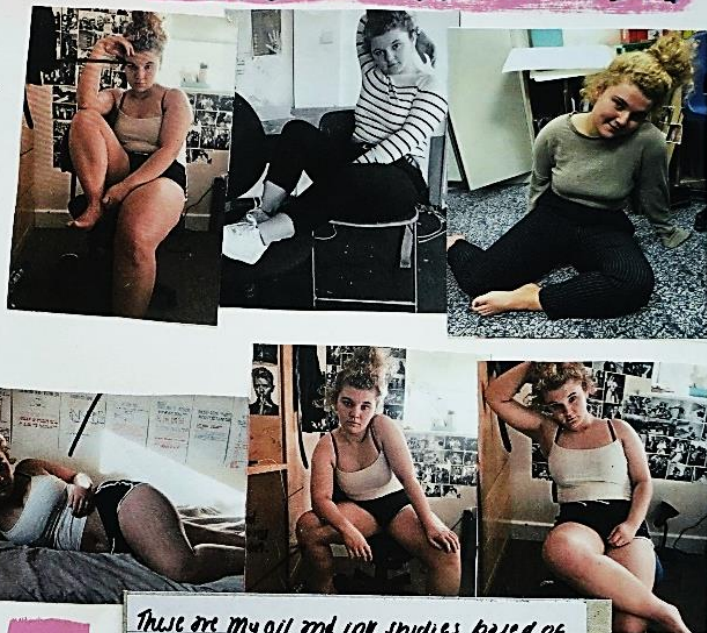
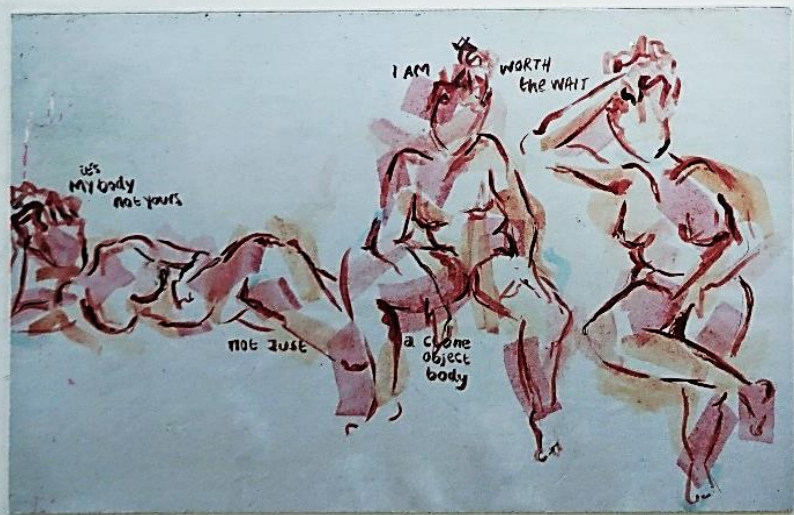
OIL WASH SWATCHES

I decided to use water colour in my first piece in Dufy's style but I decided I preferred the richness of the oil washes in comparison to the water colour. As with oil I feel I am able to use a variety of colours in different shades. This piece is also about the effect sexualisation of women has had on society and how through the years nothing has changed about women's role in society and in the eyes of men.





# MERGING BODY IMAGERY



These are my oil and ink studies based on the photographs I had taken earlier in my project of Georgia. I think it is important that I capture more photographs for my final piece including a multitude of different positions, possibly some standing up so that I can have the opportunity to create negative space. I am happy with these pieces of 3 form forms, but I don't believe I was able to capture a transitional nature to the positions, which is something I'd like to capture in future pieces. I am really happy with the chaotic movement of the colour washes and the overlay of ink colours, particularly in the top painting of the darker colours, as I believe I have still managed to give the 3D figures depth and form by using white ink to add -ly on top of the oil wash to show where light would be to give my piece some depth of field. I practised different ways of using text to get my message across. I love the effect of weaving it throughout the body as it feels like it is joined with the figures. And to the -trans. I am really happy with these pieces and I am looking forward to creating more.



There

is

than

more to

this

me







it's  
MY body  
not yours

I AM WORTH  
the WAIT

not just

a clone  
object  
body



# COLLOTYPE PRINTS



This was an experimental method of creating a wrinkled and ruffled material texture. I really like the textured



effect this creates, when the ink runs so low and more heavily. I liked using the scrim to create texture but I think it draws ink too much and draws too much

focus to the darker parts.

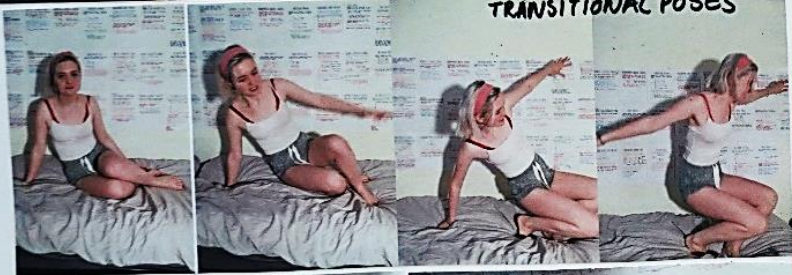


ARE  
WE ALL  
THE SAME?





TRANSITIONAL POSES



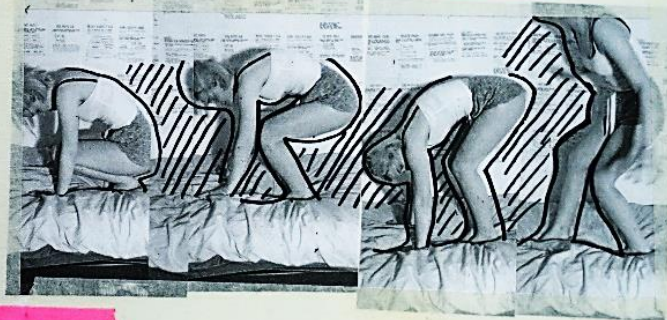
FORMING NEGATIVE SPACE



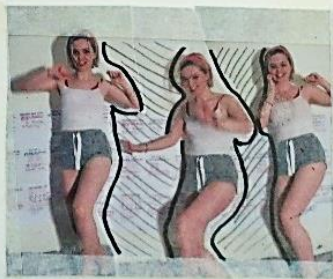
## THE IMPORTANCE OF



## NEGATIVE SPACE



66 Negative space is the space that surrounds the object in an image. It is just as important as the object itself. It helps define the boundaries of positive space.<sup>66</sup>

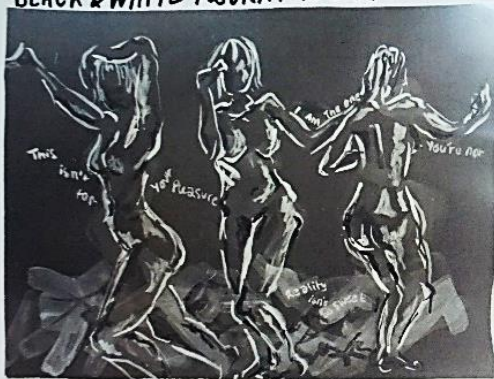


I want negative space to play an important role in my opening and final poses as I believe the negative space can also appear in a feminine shape in between the women's figures. This creates a unity of the women involved and give the words on the page.



# PRACTICING FOR FINNL PIECE

## BLACK & WHITE FIGURATIVE STUDY



I wanted to practice my figurative position on different shades of paper. In this photo is my attempt at presenting the figures on black paper, using white ink to outline the figures. I didn't feel I was able to create a strong depth of field and depict the figures in a 3-Dimensional way. But I did feel that using white ink on black paper created a for stronger sense of negative space and the negative space looks more clear and femininely blurred.

## MONOPRINT FIGURATIVE STUDY



This piece was based off of the negative space photograph, I did use my red Grayscale. I have tried to incorporate the use of the monochrome palette points that I pushed earlier in my project. And I like the effect of it standing out of context, I started up red ink, but I thought the classical use of the red ink was, such as in Matisse's work. But I'm coming to sit against the portrait of woman as sexual objects for the male gaze, throughout my history. Notably I wanted to control these harsh shapes created in the monochrome, with the feminine physique of a woman, aiming to create strong negative space between the figures that directly opposes feminine. Unfortunately, the monochrome roller reduces the use of my paper as only 15-20% of it through the first roller pass, but in three pass I like the re-inking in my final piece as I want my final piece to be on a for large scale.



Antonio Canova was the first artist to depict The Three Graces as a Neoclassical sculpture, in marble. They are existent from Greek Mythology as the daughters of Zeus, each holding an individual trait of Youth/Beauty, Mirth and elegance. Representational of idealised women of that time, always depicted naked and embracing one another. For my final piece I want to mimic the representation of women's only purpose is to be beautiful and happy rather than hold intelligence and alternative traits. Therefore in my final piece I am attempting to compose my own version of three graces in a triptych of paintings but as a satirical mock at the representation of women through art as only holding a sexualised purpose aimed at the male eye.





This  
isn't  
for

your  
pleasure

I am the one

You're not

Reality  
isn't  
so sweet





I am more than just  
your fantasy

DON'T MESS WITH  
ME  
NOT KIE

LIVING BEHIND  
WAITING UP FOR YOU



# FINAL PIECE

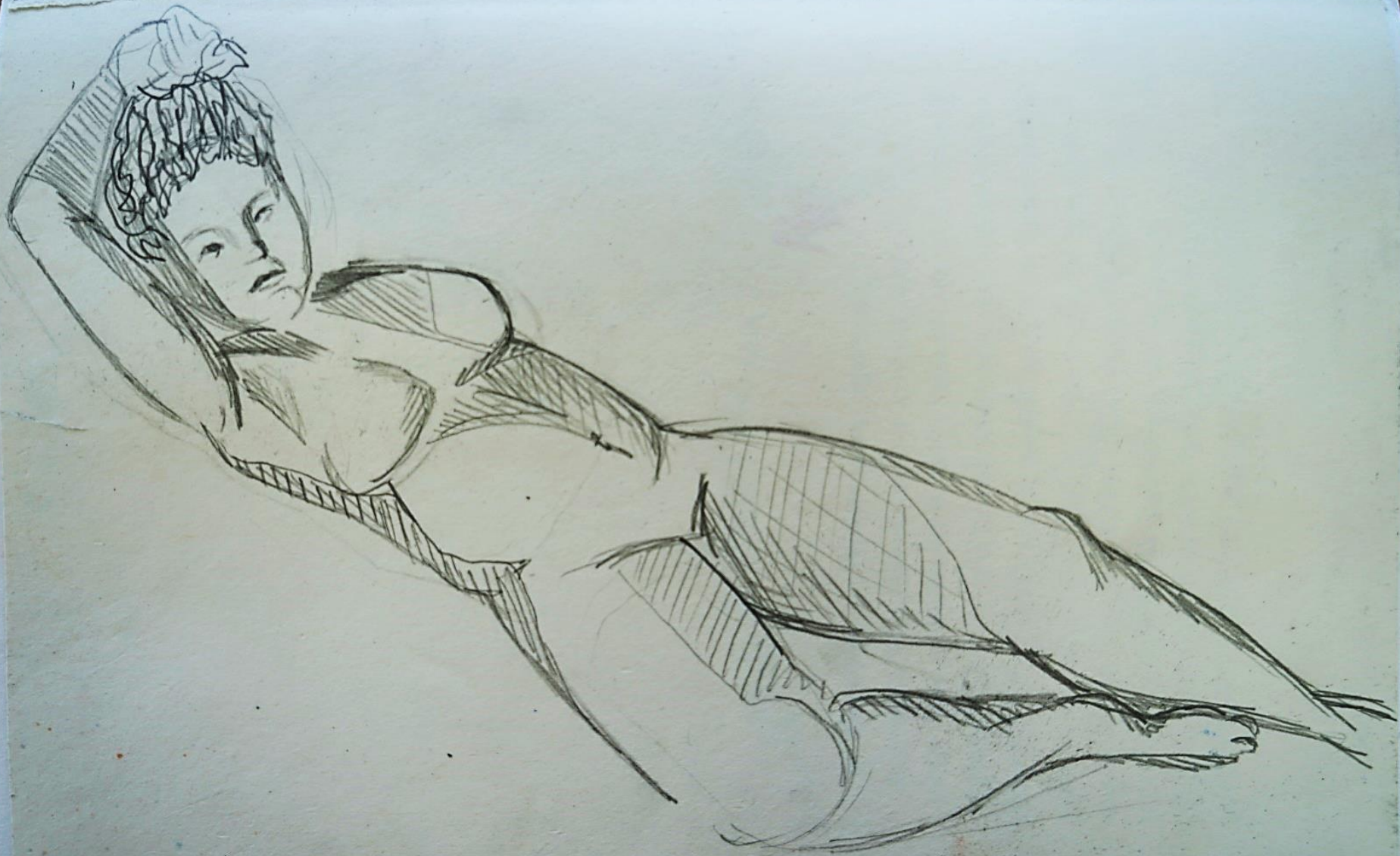
For my final piece I wanted to create a large scale triptych of the kind of ink drawings and oil washes I have been practicing before. It was important that I had a large variety of poses of the girls in different positions and shapes so that there was a strong sense of curve and feminine rhythm space formed. The pieces each contain 3 versions of the same model in different positions, meditating the classical representation of the '3 graces'. The most important concept to my work at the 'Three graces' represent three things that society in history and even modern day expect a woman to be; Mild, beautiful and elegant. Then for in my piece, by using text as a platform to present my ideas and thought process, much like Basquiat, I was able to create a form that takes a strong knock against such old fashioned expectations and beliefment of woman. Ultimately my pieces are supposed to connect and unify women and link their struggle of feminism through the use of the 9 figures and the female suggest space between them to represent how all women are affected by societies sexualisation of them. Hence the use of the Christian nude, a concept used in every period of art history, depicting women's purpose as only to satisfy the male gaze. Opposingly my piece will against this representation, although the figures are nude they are created through aggressive and harsh brush strokes that expose the boundaries of the ink figures as a reluctance to conform. Ultimately I feel my final piece was a successful end point to my project as a creative conclusion to my ideas throughout the project as I believe that my anger and frustration against sexist oppression against women has been addressed and thoroughly researched to the point when I feel my end point triptych has meaning and understanding to it.













This is one of my life drawing / sketches  
that I did using black and yellow ink. I  
have done them in response to Emin's  
work, developing a more close up and intimate  
side of women's anatomy. This links to the theme  
of liberating a woman's body, not as a masculinised  
object, but as a glowing emblem of femininity  
with the dominance and power to be demo-  
nstrated without being a sexual object but  
a symbol of power and control.





This is a medium close up ink sketch from observation of my cousin's leg. I wanted to practise sketching areas with more focus rather than the whole body. I feel like this is a good way to work on my sketching style so that it is effective enough so that I can make simplistic but effective line marks.



LEG MEDIUM CLOSE UP FROM LIFE



This is another sketch from life that I did of my cow. I feel like the area around her bum isn't proportionate with the rest of the body. Otherwise I am happy with the yellow marks made. I think to improve my observation - at drawing I will limit my sketches to a lower time limit.

LEO MEDIUM CLOSE UP FROM LIFE





This is a black ink sketch that I did over a light water colour wash. I wanted to re create the effect of markers I scribbled up. I don't particularly like this piece but I wanted to document it to show my progression. I would like the washes to be darker and the ink to be lighter so there is less contrast.

Patchwork style ←  
mimics motion Jonathan  
Yeo. Reference page 62-64  
of my book for more in  
this style





Reference page 52 of main book →

This piece is a pencil and  
ink drawing where I tried  
to incorporate Basquiat's style  
as an experiment. I like this  
style of work but I feel that  
they contrast too much and  
create an unbalanced appearance.  
She is meant to represent the loss  
of identity women have lost because  
of their sexualization in society.







These are colour swatches I did are made of white spirit diluting oil paint, I wanted to produce painting layers of wash to create a crinkled effect and an overlapping of layers. I attempted using water colour but I feel the oil colour is richer.

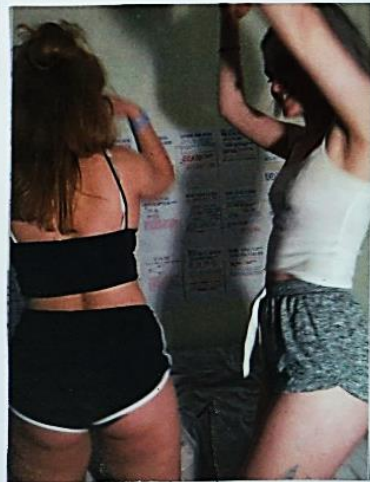
MY ATTEMPTS AT CREATING  
NEGATIVE SPACE





# MY ATTEMPTS AT CREATING NEGATIVE SPACE

Negative space is a really important part of a  
highway pinning, particularly of women's bodies  
as they curve and create beautiful negative space



I want the negative  
space created between  
the two bodies to also repr-  
esent a curvy feminine  
form. This has been very  
difficult to craft

I really like the  
windows formed  
in some of these  
photos and I would  
like to incorporate  
them into my  
pinnings.

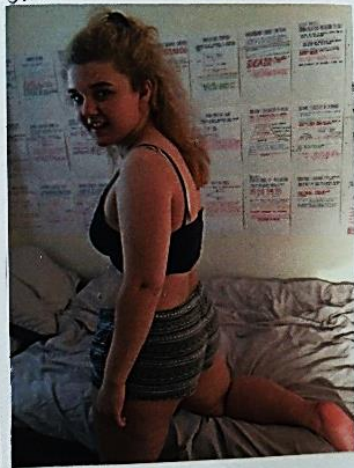




Georgie's body is good for these photo shoots as she has a lot of curve and assets that are particularly sexualised by the male gaze



By creating feminine looking negative space I want to create the emphasis on womenhood and unity, there is a multitude of women involved in and in between the figures.



COLLOPHON



# COLLOGRAPH



# MONO PRINTS





Mono Prints



**HEAVILY INKED  
PRINT**



PENCIL DRAWING



PRINT



NO. 1112. FACE OF WOMAN



PENCIL SKETCH BASED ON PHOTOS



NEGATIVE SPACE CHALK PASTEL

L Trying different  
variations of colour

DRAWING



THE PROGRESSION



PENCIL and CHALK PASTEL



**PROGRESSION**

SKETCH OF FIGURES IN MOTION → From photos on p. 69  
mnn book



**MOTION + MOVEMENT**



I AM MORE THAN  
JUST YOUR FANTASY

THIS ISN'T FOR YOUR PLEASURE

(WHEN YOU LOOK AT ME  
WHAT DO YOU SEE

THERE IS MORE TO ME THAN THIS,  
MORE THAN JUST YOUR FANTASY,

~~MORE THAN~~ MORE THAN JUST SEXY,

MORE THAN AN OBJECT OF DESIRE  
PLEASURE

MORE THAN A BODY OF ASSETS  
BEAUTY

MORE THAN A VICTIM / OF MY GENDER

NOT A ~~THE~~ CATCH OR A PULL

LIKE ME FOR WHAT YOU CAN'T SEE

I AM MORE THAN WHAT YOU THINK I  
MIGHT BE







