GCE A Level
Advanced
Art and Design

Fine Art
Component 2

MOLLY

Total Mark 40
<table>
<thead>
<tr>
<th>Mark</th>
<th>AO1 Develop</th>
<th>AO2 Explore and Select</th>
<th>AO3 Record</th>
<th>AO4 Realise</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>10</td>
<td>11</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Total</strong></td>
<td><strong>40</strong></td>
<td><strong>out of 72</strong></td>
</tr>
</tbody>
</table>
Limitations of femininity in a post millennial society
COLOUR OF FEMINITY

Colours associated with women:

Red: Red dynamism, passion, love, intensity and strength. It is the most powerful colour associated with femininity due to its boldness. It is passionate and powerful.

Baby pink: Symbolises youth, girlhood. The most common colour associated to women. I will use this colour to indicate the stereotype of a generic female.

The white: Symbol of purity, marriage. I will use this colour to celebrate purity and love in my work. The development of girls to women, and a man can change a woman for better or worse.

Purple: Represents a delicate and dreamy womanhood. Harmonious, soothing, and the cereals and the understanding manner in which we treat women is needed and trustworthy.

Yellow: Bright primary colour symbolises warmth and happiness. An overused colour, often associated with the women, compassion and supportive women can bring to the world.

Jean-Michel Basquiat

Jean-Michel Basquiat emerged from the ‘Wild’ scene in New York as a gritty, street-art graffiti artist who was self-taught and grew up from the ‘slums’ of Brooklyn. In the 1980s, the then-uprising of the New York art scene known as the ‘Wild’ art movement, he became a celebrated figure of contemporary art. Across the world, Jean-Michel Basquiat, but to fame in the early years with his distinctive and unique brand of contemporary art.

The human body, particularly the hand, was a central feature in Basquiat’s works, influenced by his reading of Greg's Anatomy. In 1980, he produced this album, pointing to the French Academy, refining his technique so that the physical shape of the body. Jean-Michel Basquiat was also interested in the thoughts and creations of humans, shown through his works he made inside the minds he depicted.

Jean-Michel Basquiat’s works carry a great deal of meaning. Sometimes humorous, sometimes serious, Jones and Basquiat understood the way society treated women and, at other times, simply commented on the brutality of the modern world. His social commentary often included reference to slavery and colonization.
SEEING BASQUIAT

BARBICAN ART GALLERY
Basquiat: Boom for Real
Sponsored by NET-A-PORTER
VALID FOR ADMISSION ON 18 JAN 2018 AT 11.30
Gallery open 10 am – 10 pm
NO BAGS, PHOTOGRAPHY OR RE-ADMISSION
£3.00

2. BOOMING

Basquiat's style changed in 1981, moving from his graffiti work into a 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 thought process behind it. He once said that when he paints I “think about life.” His work is entirely made up of his raw thought process; it was unlike anything of that era and it became a huge phenomenon. It was commonly known 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, tying with societal expectations.

In Untitled (Picasso), as it 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," says 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.
The initial drawing of 'female anatomy' in pencil reveals a lot more of my own ideas for the piece. The writing in pencil that I did was covered by the acrylic paint, but interestingly where the thinner paint lines, some of the hidden workings shine through. This reveals that man is a means underneath, in order to make it easy to cover the lines and refer to question.

Underneath I wrote the anatomy definition of a woman that reads: “A woman is a female human being.” I have also written further definitions that “a woman with typical feminine 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 green to express iconological colours associated with femininity. The piece is inspired by television view.

Points on woman answers me, and it goes off of the assumption that a woman’s purpose is to give birth. It 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 means of being a vessel for provisioning and delivering children, thus implicitly represented in the mechanical aspects of how body made us or a black box, representing her assumed ‘empower’ is not meeting her purpose of bearing children. Other symbols of oppression and belittlement are shown in her look of mouth, her therefore voice and also the gorge showing under the point to represent how a woman must be married.

FEMALE ANATOMY

VENUS

HEART

BABY FACTORY

Milk

Babe Vessel

WOMEN WITH TYPICAL GENE DEVELOPMENT

HEART

BARE BREAST

BARE BREAST

BARE BREAST

BARE BREAST
This piece is the second out of the three paintings I want to include in my triptych. It 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 drawn 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.
Photo shoot for next piece of Triptych:

This acrylic study, based on the style of Basquiat, is the third painting in my triptych of social parodies of girls and woman. Thus, we have two girls positioned, each of different shape, and side by side with varied and individual, but also how they both are just as striking as each other despite their differences. Also, I have attempted to play on the stereotype of girls who are seen as being bitingly and judgements. There is no edge above the girls in simple how women are always being watched and envious by the public eye.

There is also the idea that labels 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 reflect real culture. Blondes are not enticed on their lack of intelligence, whilst they still believe blonde women. But ultimately, this picture is based on their perception of women in groups being perceived as being and dangerous. Get the girl! Illustrates a stereotypical male’s desire to pill and the eagerness in led 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.

SPIT IT OUT
FEMALE ANATOMY

Women are affected by their evolutionary biology.

Low Libido

A woman's sex drive is much more easily upset.

Get the Girl

Ladies in convoy

Beware

B*tches

Dumb blondes

Remember

Heart

Birth Day

Blood

Vessel

Evolutionary

Pain

Tolerance
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 on 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 a piece 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.
MIND THE GAP

Is he more deserving?

Sue

Working women

PYCT
“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.
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 childlike 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; “CAN’T Y NORDIND” making it just about legible if you thing it out, 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, this also derives from Basquiat’s mad and expressive style, representing her inner frustration and emotion. (Inspired by a page)

She’s hard work

Princess

But she’s the girl?

Wanting more

Trouble

Driving me crazy

Defining compliment

What are you doing to me

Cool girl

PsycH0 PsycH0

Is she hard

Bite off more than you can chew
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.
I CAN'T LIE I UNDERSTAND... "Is it okay when it's not perfecting you?"
**SOME CONTEXT**

To give the work I've been doing, some context, I would like to address the modern, behind my ideas. My art appeals to 3rd wave feminism. That began around the 90s, where women's liberation from being under male ownership occurred 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 femininely without also rejecting feminism (rightly so) and therefore liberating a majority of women to accepting themselves as a feminist. But within such freedom 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. 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 woman's sole aim 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 today we have been able to shake. But not entirely, demonstrated in male behaviour as they perceive women less able in industry. Underestimating their male now 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: 'It's not proven and anyway women get pregnant and miss most of the career, therefore they should not 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 today's 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 room. People drew the conclusion from the fact that Matisse posed the young girl 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 overall effect is aesthetically and beautiful. But when looking closely at the faces of his female models, they reveal no 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 drew 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 “fiction” and ended up as a “tangle.” He said it was himself, not his subject—or rather it was the feeling 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 sitters. The young woman 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.

When Matisse was 70, sick, headdless, heartful for his family and friends, and appalled by what had happened to his country. All he could do was work, and he said he feared painting with form and colour on canvas so much that he couldn't face it without the consulting human presence of the pretty young film extras he had to pose for him. This links much to the basis of his didactic paintings being of roasting women in an epicurean style, of heroism, whereby gorgeous women would be 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.

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 models was not respectful of compassion, having them dressed in an outfit unsuited to the freezing temperatures of a Paris winter.

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 a mimicked version of his art, liberating women through mocking this ideal of beautiful reclining women waiting for male gaze.

HENRI MATTISSE
CHARCOAL STUDY BASED ON MATISSE’S PIECE
RECLINING WOMEN

MANET - OLYMPIA

Like much of his work, Olympia 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 beauty. The young woman reclines in an opulent Renaissance palace. She is sensuous and gazed at by all those who see her, which is a good sign of the person's influence. The picture depicts Venus as a nude goddess reclining on a draped couch and looking at her reflection in a mirror held up by Cupid. But the woman was immediately called "Olympia" by Mary Richardson who has written extensively on the painting. The painting continues to be popular and is known as the "Venus of Stolen Dreams." The story of the painting is that it was painted in 1863 and was not accepted by the public at the time. However, it was rediscovered in 1914 and is now regarded as a masterpiece.

TITIAN - VENUS

Venus is depicted as a woman who is in a commodity. Olympia is a real woman, and all who stare at her seem to be in awe of her beauty. She appears in contrast to the dark background of the painting. A small girl is held up by Venus, her symbolism is the importance of female beauty in society. In the background, a man 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 his commission by depicting the ideal Renaissance woman and her most important attributes.

VENUS OF ROEBY

Venus of Roeby is a painting by Titian, one of the greatest masters of the High Renaissance. 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. The painting was commissioned by the Duke of Buckingham, who was known for his love of beauty and elegance. The painting is a masterpiece of Titian's art and is considered one of the greatest paintings of the Renaissance.

VELASQUEZ

Venus by Velasquez is a painting that is very similar to the painting of Venus of Roeby. 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. The painting is a masterpiece of Velasquez's art and is considered one of the greatest paintings of the Spanish Renaissance.

OLYMPIA

Olympia is a painting by Manet, one of the greatest masters of the Impressionist movement. The painting depicts Olympia as a nude goddess reclining on a draped couch and looking at her reflection in a mirror held up by Cupid. The painting was commissioned by the Duke of Buckingham, who was known for his love of beauty and elegance. The painting is a masterpiece of Manet's art and is considered one of the greatest paintings of the Impressionist movement.
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 idea 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, discomforting 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 from 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.
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 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 œuvre. 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.
This piece displays a typical classical portrayal of women, and stimulating nude, quite laughing a little during or priming. Such women is supposed to identify such and real men, but represents women as objects of sexual enjoyment. In this piece, I feel strongly to knock a critical joke out of all social expectations of women by using her to demonstrate their ridicule. Nowadays, women's freedom is an integral part of their lives. This piece seeks to portray women's protest against the objectification of women and to reject this view that women are merely sexual objects. From this point of view, I want to emphasize the main theme of women and their roles in the society.
AN OBJECT OF DESIRE
IS STILL AN OBJECT?
WELCOMING WOMAN
TO BE SENSUOUS OBEIDENT BEAUTIFUL
FEMALE FORM

Drawings in the style of Trudy Ema, drawn from my leaning form life. I really enjoyed drawing in this style, it's very relaxed and has a very nice flow.

These two are my favorites:

- Taller and more muscular: I admiringly sketched the lines of my figure involving... and I thought we could use the techniques of my figure to draw.
- Shorter and more relaxed: In this page, I did a similar style from a life model using a sense of traditional styles in this piece.
Some of the photos I took of George to look at her form and how a woman's body moves. I got her into different positions which meant I could zoom in on specific areas of the photo, and then note both the hard and soft elements of the body. I also took notes on specific parts of her body.
THE MALE GAZE

THE BECHDEL & SEXY LAMP TEST
Both the Bechdel test and the sexy lamp test measure how
realistic a female character is within a plot of a movie. The Bechdel
traditionally assesses female character roles whereas the sexy lamp
assesses how often a female character is featured in scenes with
male strong and complex roles, typically issues or relevant issues.
Kelly Bechdel is actually the creator of this test. This test is
popular because it measures how much women are
represented in movies compared to their actual
protagonists. Two books related to this issue are

ADVERTISING FOR THE MALE GAZE
Modern day advertising techniques for products sought after
by women often include images of women in the male gaze, implying
that this will make the product more appealing to women. Examples of these are the famous Wonderbra ad
campaign in the 1990s, which featured women in black
lingerie next to captions like “Bite back”, or a magazine
advertisement for a luxury car. This advertising technique
contains the idea that women should feel good for
their appearance and not be expected to conform to

READ ME
FOR MORE
INFORMATION
ABOUT THE
MALE GAZE

HELLO BOYS.

BASQUIAT, EMIN AND MATTISSE STYLE
COMBINED

alleries


**REVIEW OF MY INTENT**

This is a short review on my ideas and research processes that support this project, and where I would like to end up at the conclusion of this project. Initially inspired and inspired by Gough and George Lois, people whom both share similar themes expression of life, but in very separate ways. This project has been very experimental style and challenges societal norms. Gender issues because it is mainly directed to women's issues, it is a mood and sentiment rise as the issues in a non-traditional way. This minster whom Lois work is current and unique, but it has the sentiment of a large group of society. This documentary project is to challenge expectations and provide a voice for my donors, people that have such issues, gender issues.

I was previously inspired when I came across...  

At first, they appeared as an argument for women, but I was inspired by the work of Gough and George Lois. My research into the work of Gough and George Lois, and its potential for the Met. Museum, has led me to believe that the Met. Museum could benefit from this work. It is a work that challenges gender expectations and provides a voice for women.

---

**ARTIST MOOD BOARD**

- **MADDA**
  - Art: Documented paintings by women in the 1970s, depicting the work of women and feminist issues.
  - Influenced by traditional issues.

- **THE ART WORLD**
  - Part of the 1970s feminist movement.
  - Influenced by traditional issues.

- **SLUT WALK**
  - Symbolic of the movement against violence and discrimination.
  - Influenced by traditional issues.

- **GUERRILLA GIRLS**
  - An anonymous group that exposed issues of sexism and sexism within the art world.
  - Influenced by non-traditional issues.

- **HANNAH HOLT**
  - Art work was intended to disrupt the male-dominated culture of the '70s.
  - Influenced by non-traditional issues.

---

**POLITICAL ART**

- **JOHN HARTFIELD**
  - Wrote songs for change. Influenced by non-traditional issues.
  - Used in social and political movements.

- **SLUT UND EISEN**
  - Symbolic of the movement against violence and discrimination.
  - Influenced by traditional issues.

---

**FLAMBOYANT FEMINIST**

- **JONATHAN XIE**
  - Famous for her paintings, she explores issues of gender and feminism.

- **GEORGE LOUIS**
  - Legendary designer of women's wear. Influenced by traditional issues.

---

**USE OF SATIRE**

- **PADA**
  - Art: Documented paintings by women in the 1970s, depicting the work of women and feminist issues.
  - Influenced by traditional issues.

---

**ARTIST BOARD**

- **EMILY RICK**
  - Influenced by traditional issues.

- **JOHN HARTFIELD**
  - Influenced by non-traditional issues.

---

**DO WOMEN HAVE TO BE NAKED TO GET INTO THE MET. MUSEUM?**

- Less than 3% of the artists in the Modern Art section are women, but 95% of the codes are female.
  - Influenced by traditional issues.

---

**THINK WHY YOU GET PLEASURE**

- Influenced by non-traditional issues.

---

**MICKY RADO**

- Influenced by non-traditional issues.

---

**SMART LADY**

- Influenced by traditional issues.
JONATHAN
YEO

Yeoh is a famous portrait artist, motivated by famous people and celebrities, aiming for his vision. But his recent art has had slight differences, very graphic collages within the own portrait cut from porn magazines. The common with his collage of George Bush is the allegory of him versus young girls. Therefore Yeoh has taken a figure of power and almost created a joined piece mocking the allegory held of Bush. Yeoh has stated that he is motivated by his concern of the feminisation of society in the media. This had begun due to the fear he faced how society might affect his two young girls. I want to encounter this collage style into my work, possibly creating women's bodies out of a collage of my work of women bodies. I think the other would symbiotically bring of women who feel oppressed and also represent the mass women who are affected by this, all losing their identities to the sexualisation of their bodies.

CLOSE FOCUS ON 'PATCH WORK' BRUSH STROKES IN STYLE OF YEO

RECLINING WOMEN

This is a collage made from photocopies of my past paintings of nude women. I have attempted Yeoh's style but with my own likes. The imagery of the woman is not sexualised in the same way Yeoh art collage. Instead my collage is supposed to show the woman within it, is playing a sexual in a sense of losing the identity of the woman in it as focus objects. The society knows women's only purpose is known therefore they lose their individuality. It relates to Titian's Venus in a famous way, much like woman's society, my rethinking 'woman' is supposed to challenge the submissive exploitation of women being sexualised.
HANNAH HÖCH

Hannah Höch's art links to the Dada art movement, formed after WWI as a negative reaction to the horrors of the war. Her style challenged society through the use of cutouts and mixed media, often incorporating images of women to challenge the issue of gender in society and the role women play and are seen in society. Her work was a form of satire, often making fun of society. After her time working at a department store, she felt a need to create a new style that was more personal. She began experimenting with cutouts and mixed media. Her work is often described as a form of social commentary. Another artist who inspired her was George Grosz. She often worked with images from magazines and newspapers, as well as her own photographs and drawings. Her style is often described as a mix of Dada and Surrealism. She used a variety of techniques, including cutting and pasting, to create her collages. The collages often contained political and social commentary, and she was known for her use of satire and humor. Her work is often associated with the Dada movement in Europe.
This was my second attempt at fisch style collages. I like the effect of combining the "shoes" behind the figure as a support and almost a bed sort of bed. I think what I am going to take from these collages is the feel from newspapers and the use of materials + tech - wise. Bad paper = do printing but I think will combine the two together.

Selfie eye contact suggests dementia and factor, the split thy or passive
LADY WAITING

This was my second attempt at Hitch style collage. I like the effect of combining the 'Shoes' behind the figure as a support and sitting a bed seems to back her. I think what I am going to take from these collages is the face from newspapers and the use of baldness & holes - yes. But I prefer to do painting but I think will combine my two together.

Solid eye contact suggests dominance and power, the right wing or passive.

EMPOWERING ROSES
PHOTOSHOT

First time
Learning women muscle of old fashion side of their body.

Open legs show dominance and empowerment over her sexuality.

Scratching.
Position suggests a causal reach.

Ribs, no need to mention.

Increase trust me.
HOPELESS

little girl

SELF PITY

SHADOW

ABUSE
This is a large A3/A4 painting I did based off of my observational engineering project. I picked to do a full portrait of a woman in a bather position because I thought it would link in with the theme being I have been looking at. I thought I would try painting in a more impressionistic style with larger brush strokes. This style kind of inspired the collage technique of Yves. In the background I used photocopies of magazine and my painting as references. Overall I particularly liked how I painted the body and clothes. I felt like the expression was strong with my painting, but I was low.

Raoul Dufy a French Fauvist artist inspired by works from both impressionists and cubist artists. Although Dufy's art doesn't particularly correlate with the topic of my project, I was particularly intrigued by his use of bold outlines (such like Egon) and flat washes of pastel shades of water colour. It is almost as if the color behind the line drawings, except without confidence of the rest of the painting, is not 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 new style ink drawings and also my use of text.

WATER COLOUR WASHES
This piece is trial for my personal past projects. I wanted to test how paper is昊囆n to be a carrier of oil pastel wash and see whether i need the use of oil pastel. I tried these swatches on various papers. These papers are about 10x15cm from my larger studio where I can practice more. From this, I decided to use the red sky paper to see the availability of water colours since it came in this size.

WATER COLOUR SWATCHES

What do you see?

AM I SIMPLY JUST BEAUTIFUL
These are my oil and ink studies based on the photographs I had made earlier in my project in Georgia. I think it is important to have more photo graphs for my final piece involving a multitude of different positions, possibly some standing up so that I can have the opportunity to see the negative space. I am happy with these pieces of 3D forms, but I don't believe I was able to explore a three-dimensional nature in the position of, which is something I'd like to explore in future pieces. I am really happy with the rhythmic movement of the color mixture and the overlapping of ink colors, particularly in the top corner of the color chart. I do believe I have still managed to give the 3D figures depth and form by using white ink and my layers of the oil which show the light and contrast to give my piece some depth of field. I present a different way of using these tools to get my message across. I love the sense of weaving it throughout the body and how the colors are joined with the figures, and in these two pieces. I am really happy with these pieces, and I am looking forward to creating more.
There is more to this than me.
I am worth the wait.

Its my body, not yours.

Not just a clone object body.
COLLOTYPE PRINTS

This was an experimental method of creating a crumpled and ruffled material pattern. I really like the texture.
THE IMPORTANCE OF
NEGATIVE SPACE

TRANSITIONAL POSES

FORMING NEGATIVE SPACE

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.

I used negative space to play an important role in my composition. Hand painted lines in a 3D effect. I believe it is important to use negative space in a form that relates to the positive figures. This creates a study of the women by altering my own and their hands on the page.
PRACTICING FOR FINAL PIECE

BLACK & WHITE FIGURATIVE STUDY

I wanted to practice my figurative techniques by developing studies of a figure. In this piece, I used a stamp to create a pattern of black lines on the figure, creating a dynamic contrast between the figure and the background. The use of this technique allowed me to focus on the movement of the figure, capturing its essence.

MONOPRINT FIGURATIVE STUDY

This piece was created using the monoprint technique. I used red ink and a brayer to print the image on the paper. The use of the monoprint technique helped me to capture the essence of the figure, emphasizing its form and movement. The red color is bold and visually striking, drawing attention to the figure's contours and shapes.

Antonio Canova was the first artist to depict the Three Graces in neoclassical sculpture. They are evident in the neoclassical sculpture of the goddesses of beauty. My final piece is inspired by these figures, focusing on the representation of women and their beauty. For my final piece, I want to depict the representation of women in a way that is both beautiful and meaningful. My focus is on the representation of women through art and design, using my skills as an artist to create a compelling and powerful piece.
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.
For my final piece, I wanted to create a large-scale, hyperbolic representation of the female body to address issues I have been processing before. It was important that I had a large variety of positions and expressions that reflect the changes in my image and the narratives we associate with female bodies. The piece consists of a series of different positions, each representing a different role or aspect of the female body. I wanted to explore the ways in which society and media portray women, and to address the broader issue of gender roles and expectations. My piece is a celebration of female bodies and the diverse ways in which they are represented in society. Ultimately, my goal is to create a piece that challenges and inspires viewers to think critically about the portrayal of women in the media.
This is one of my life drawing/sketches that I did using black and yellow inks. 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 sexualised object, but as a glowing canvas of femininity with the dominance and power to be defined without being a sexual object but a symbol of power and control.
This is a medium close up ink sketch from observaion of my cousin's leg. I went to practice sketching areas with more focus rather than the whole body. I feel this is a good way to work on my sketching stage so that it is effective enough so that I can make similiar but effective line marks.
This is another sketch from life that I did of my cousin. I feel the arm is too small and the bust isn’t proportionate with the rest of the body. Otherwise, I am happy with the yellow marks. I think to improve my observation, I will limit my sketches to a lower time limit.
This is a black ink sketch that I did over a light watercolour wash. I wanted to recreate the effect of marker smudging up. I don't particularly like this piece but I wanted to document it to show my progression. I wanted the wash to be darker and the ink to be lighter so there is less contrast.

Pen name: Jylle
Mimes in fiction: Jonathan Yeo. Reference page 62-64 of main book for more in Jylle Jylle
This piece is a pencil and ink drawing where I tried to incorporate bijgunit style as an experiment. I like this style of work but I feel that they contrast too much and create an uncomfortable appearance. She is meant to represent the loss of identity women have lost because of their domination in society.
These are colour swatches I did in mixed white spirit, diluting oil paint. I wanted to practise painting layers of wash to create a combined effect and by overlapping of layers. I attempted using water canvas but I feel the oil colour is richer.
MY ATTEMPTS AT CREATING NEGATIVE SPACE

Negative space is a really important part of a negative printing, particularly when creating images of women’s bodies in a more curvy and expressive manner.

I really like the shadows formed in some of these photos and I would like to incorporate them into my paintings.
George's body is good for these photo shoots as she has a lot of curve and with that, she is particularly desirable by the male gaze.

By creating feminine looking negatives, you want to craft the emphasis on women -head and body, there is a million of women involved in and in between this legend.
HEAVILY INKED PRINT
NEGATIVE SPACE CHALK PASTEL DRAWING
L. Trying different variations of colour

PROGRESSION
PENCIL AND CHALK PASTEL

SKETCH OF FIGURES IN MOTION — From photos on p. 69

PROGRESSION

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 JUST SEXY,
MORE THAN AN OBJECT OF DESIRE
MORE THAN A BODY OF ASSETS
MORE THAN A VICTIM OF MY GENDER
NOT A CATCH OR A PULL
LIKE ME FOR WHAT YOU CAN'T SEE
I AM MORE THAN WHAT YOU THINK I MIGHT BE