



Pearson

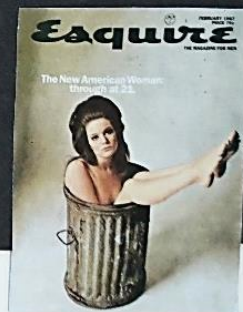
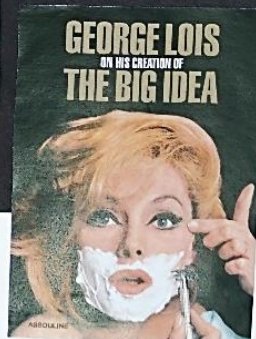
GCE A Level Advanced Art and Design

**Fine Art
Component 2**

MOLLY

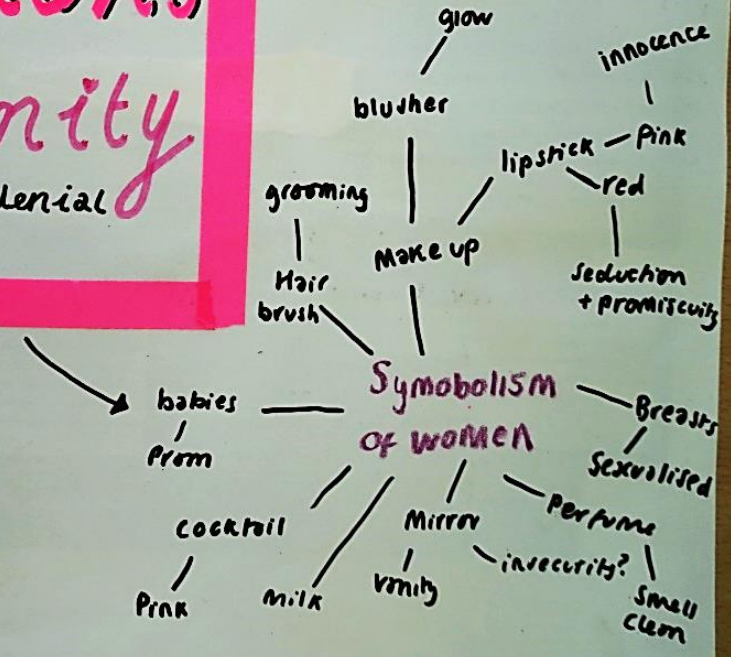
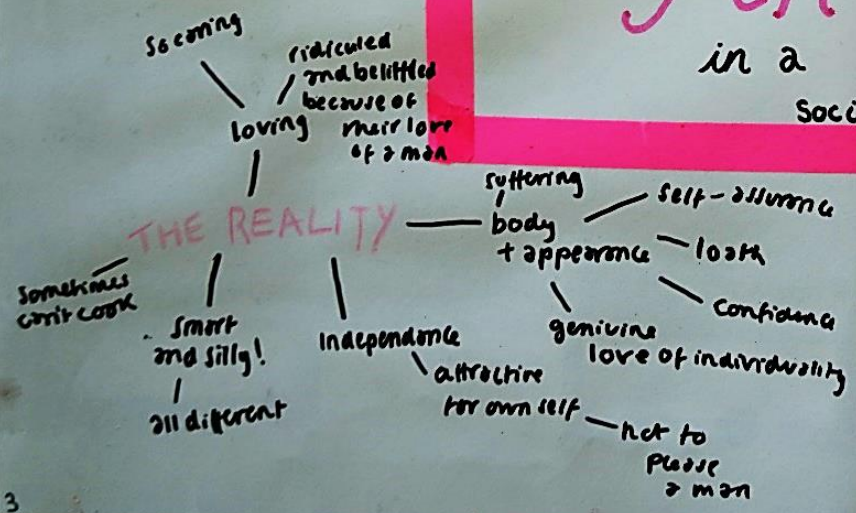
Total Mark 40

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	10	10	11	9
Performance Level	4	4	4	3
			Total out of 72	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 overexposed aspect 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 solitude and sadness in womanhood. Hormonal suffering, but also the ridicule and the 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 – surreal, 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 'Al'. 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.



barbican

BARBICAN ART GALLERY

Basquiat: Boom for Real
Sponsored by NET-A-PORTER

VALID FOR ADMISSION ON
18 JAN 2018 AT 11.30

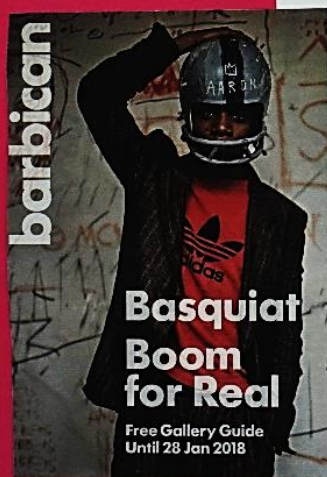
Gallery open 10 am - 10 pm
NO BAGS, PHOTOGRAPHY OR RE-ADMISSION
£3.00

Booking ref: 9593567

barbican.org.uk



barbican



Basquiat Boom for Real

Free Gallery Guide
Until 28 Jan 2018

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.

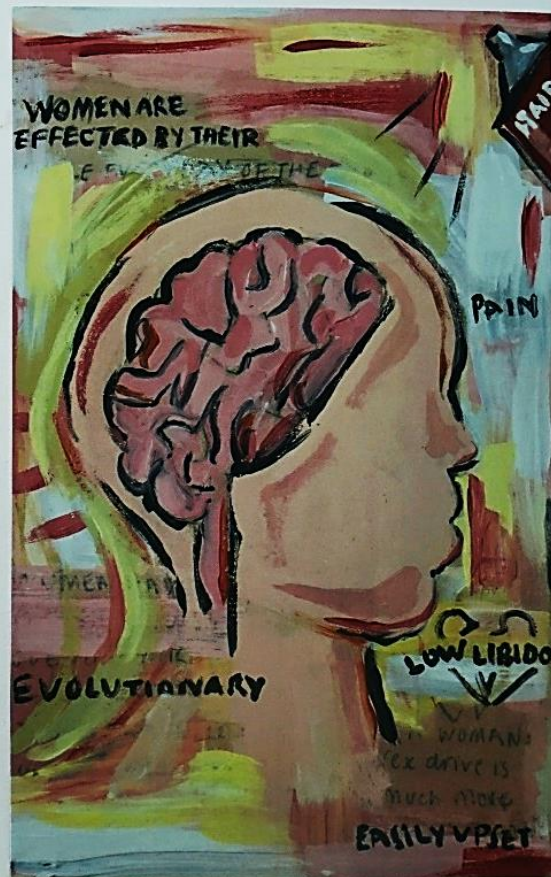
This reveals that there is a message underneath, ambiguous to what it says or means, leaves the viewer to question.

Underneath I wrote the dichotomy 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 colours associated with femininity. The piece is supposed to mirror the Society's view "Point on 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, this is 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 skirt 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:



IMG_5955.AAE

IMG_5955.PNG

IMG_5956.JPG

IMG_5965.JPG



IMG_5966.JPG

IMG_5967.JPG

IMG_5968.JPG

IMG_5969.JPG



IMG_5970.JPG

IMG_5971.JPG

IMG_5972.JPG

IMG_5973.JPG



IMG_5974.JPG

IMG_5975.JPG

IMG_5976.JPG

IMG_5977.JPG



IMG_5978.JPG

IMG_5979.JPG

IMG_5980.JPG

IMG_5981.JPG



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. Blonde 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 egoism in lad culture to claim attractive women as an object of victory.

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 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.





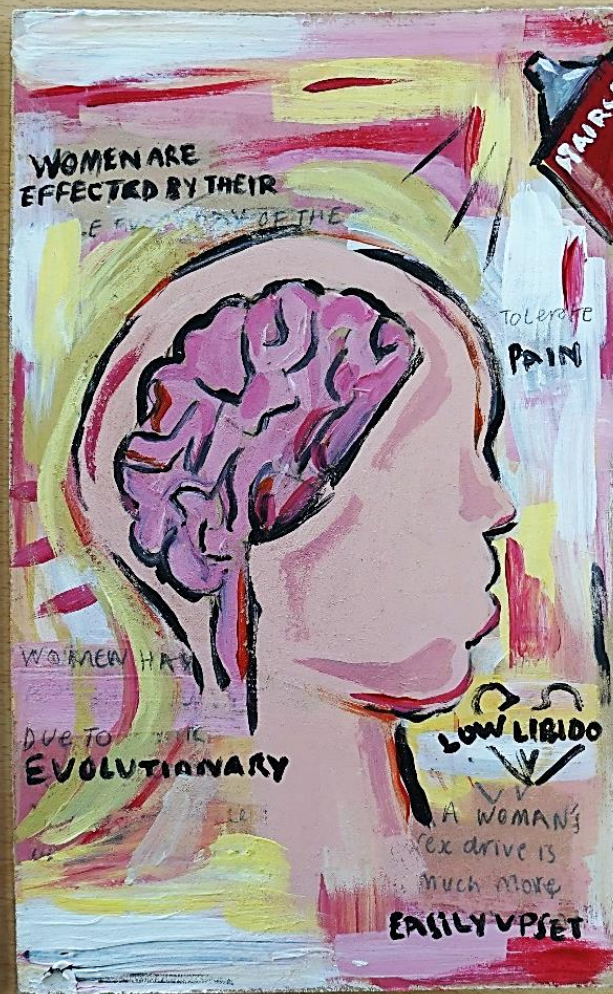
LAURIE VINCENT



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





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.

The Guardian

Equal pay

Gender pay gap: what we learned this week

As big firms are required for the first time to reveal their pay policies, we digest the news

Wills Kewenig, Jack Muller, Alexandra Topping and Catherine Barr

Published: 10:00pm, 10 April 2017

Welcome to the Guardian's weekly update on the gender pay gap.

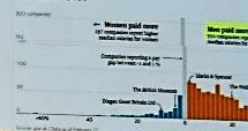
This year, for the first time, all public and private sector organisations in Great Britain with more than 250 employees will have to reveal the difference between what they pay men and women.

All public and private sector organisations with more than 250 employees will have to reveal the difference between what they pay men and women.

About 6,000 companies have filed figures so far, but the legislation is expected to affect about 5,000 companies, which collectively employ more than 15 million people.

Pay gaps reported so far

Total companies by pay gap



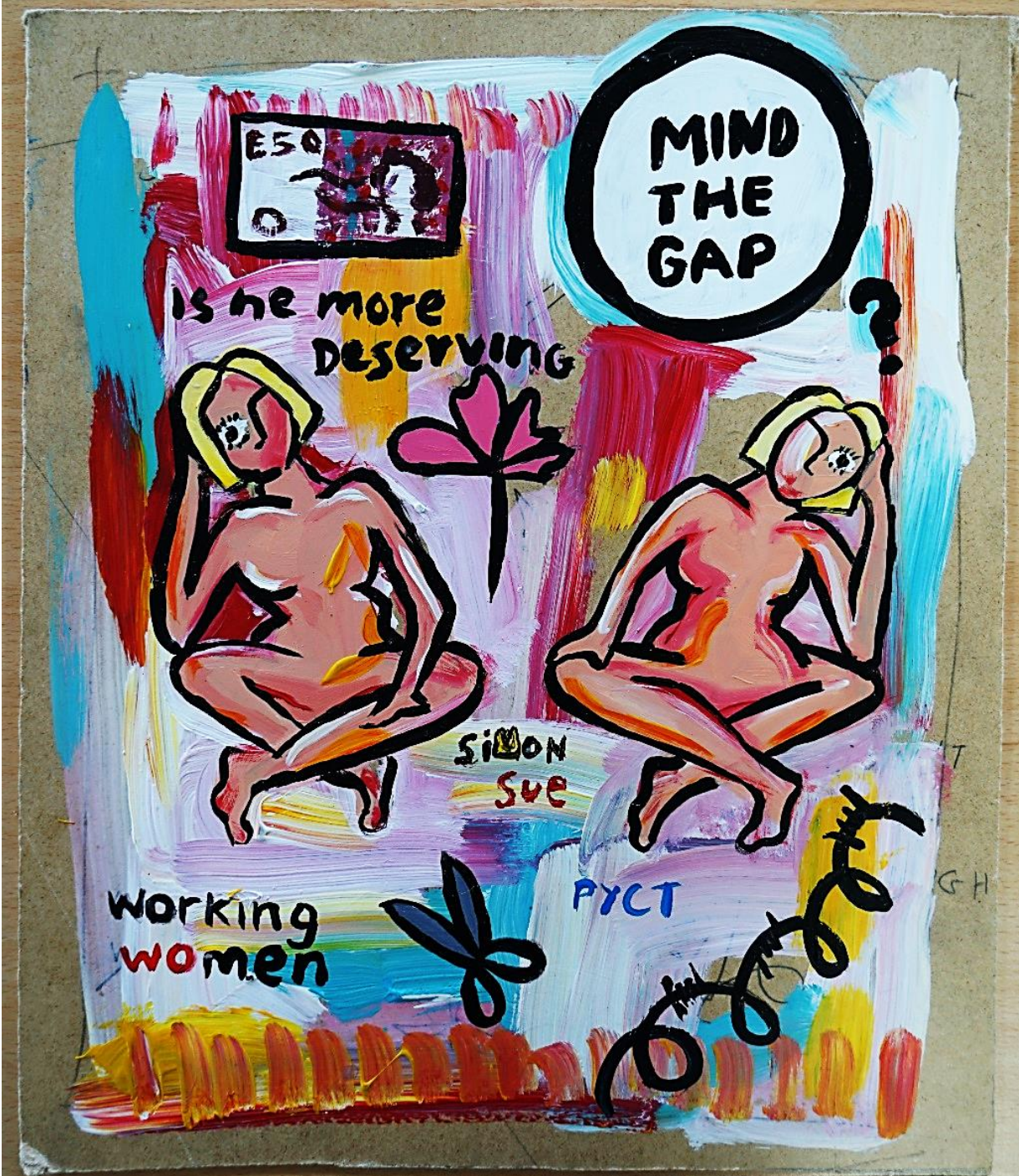
The Economist

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 £4m 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 airport pilots, 94% are men (average salary: £61,000) whereas 6% of cabin crew are women (earning an average of £14,000). 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 47% of banking employees globally, only 4% of middle managers and 4% of executive committee members were 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 thing 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 "It's 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 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 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.

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.



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.

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_6130.JPG



IMG_6135.JPG



IMG_6141.JPG



IMG_6152.JPG



IMG_6162.JPG



IMG_6168.JPG



IMG_6120.JPG



IMG_6131.JPG



IMG_6136.JPG



IMG_6145.JPG



IMG_6154.JPG



IMG_6164.JPG



IMG_6169.JPG



IMG_6121.JPG



IMG_6132.JPG



IMG_6137.JPG



IMG_6148.JPG



IMG_6155.JPG



IMG_6165.JPG



IMG_6173.JPG



IMG_6126.JPG



IMG_6133.JPG



IMG_6138.JPG



IMG_6151.JPG



IMG_6158.JPG

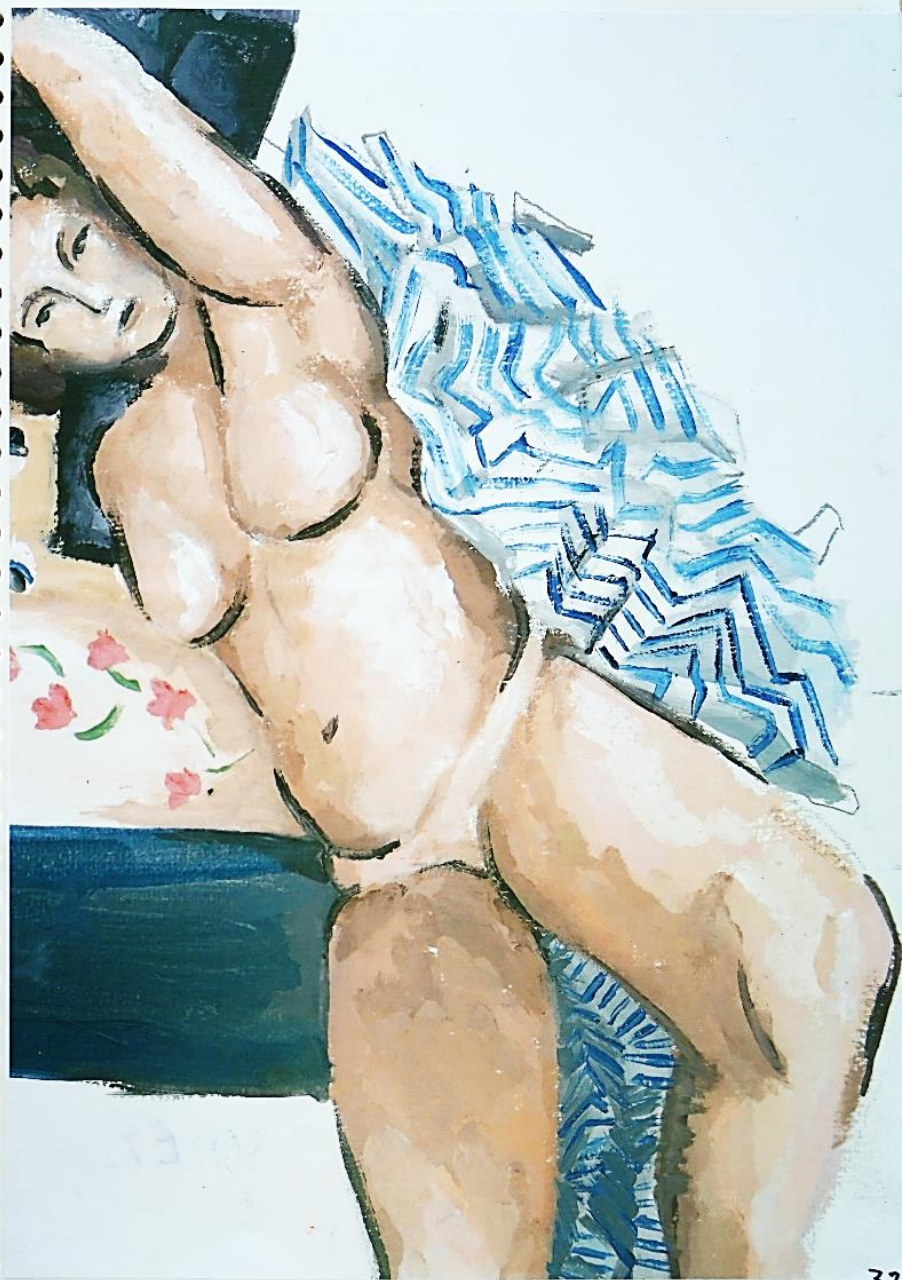
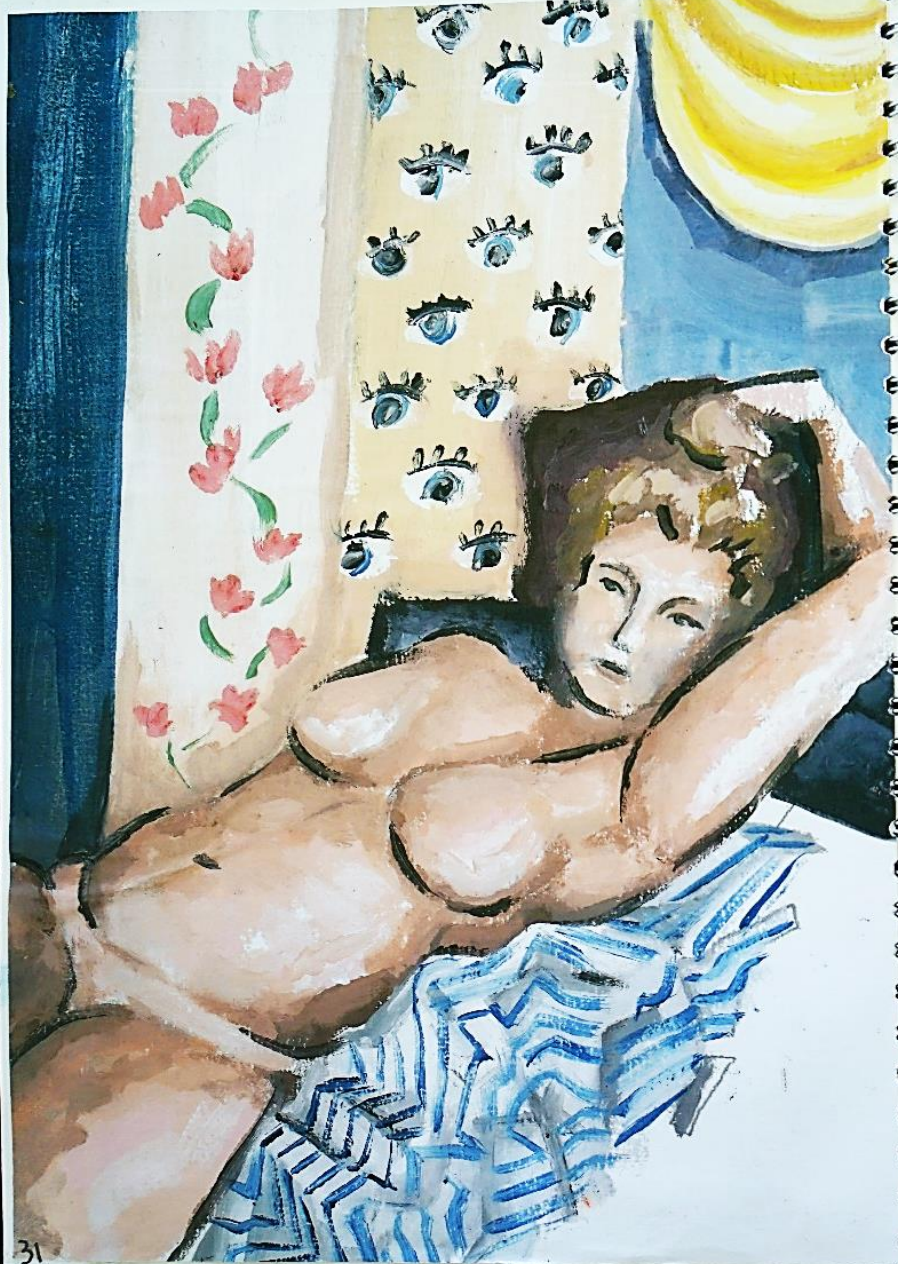


IMG_6167.JPG



IMG_6176.JPG







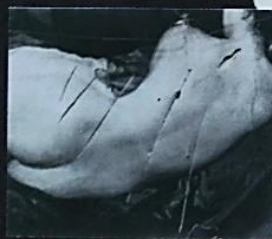
RECLINING WOMEN

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 RORBY



VELASQUEZ

VENUS



Titian's piece, comparatively to Mimers, is supposed to present an ideal. An ideal woman, in ideal physique, and in 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 they are a gift from a past client.

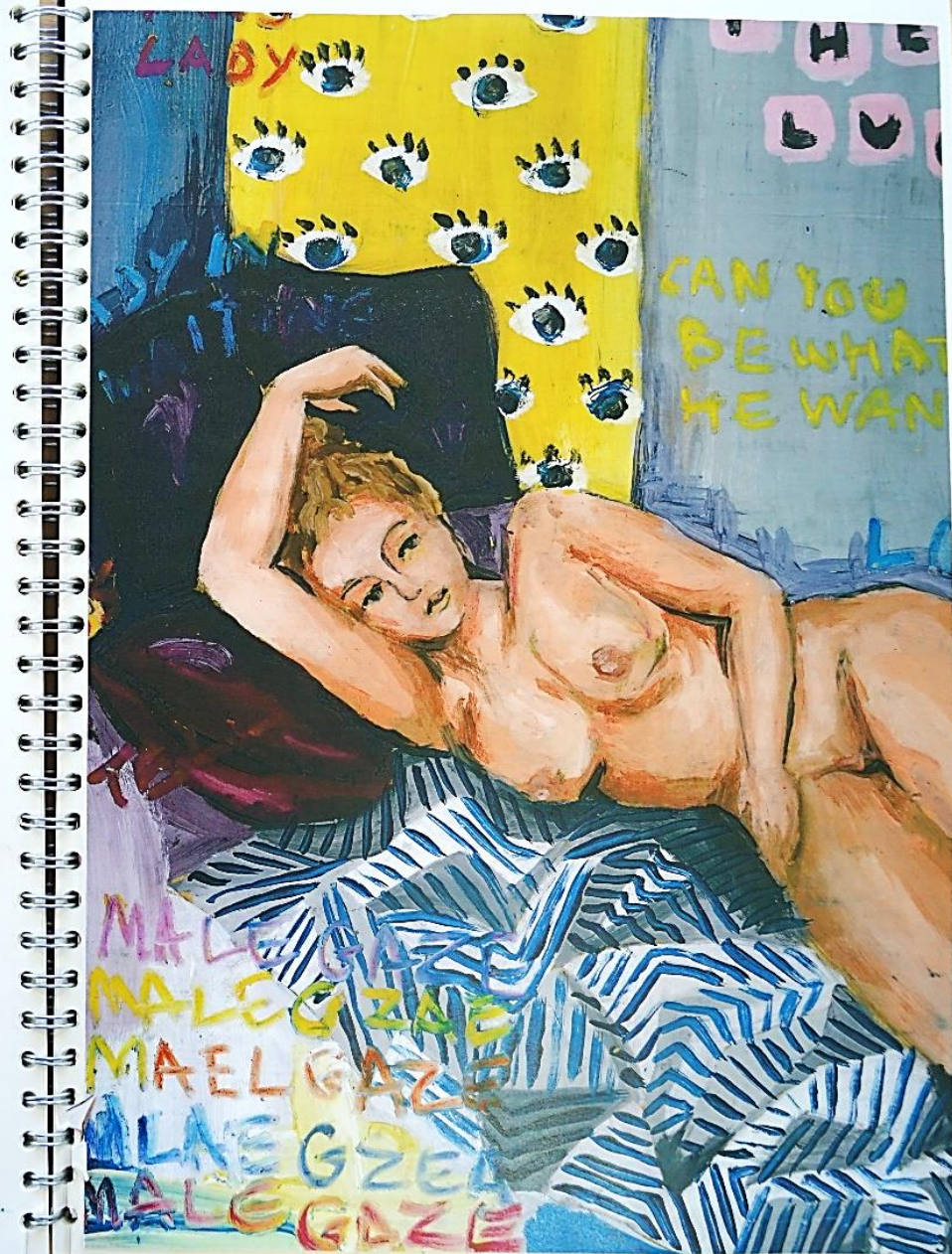
Whilst Titian's piece is beautiful and idealistic, it presents a fantasy where by Manet's piece mimics this, as the reality of a woman who waits for a man for sex in reality is merely a prostitute.



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, 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 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
LUCKIEST

MY HEART IS
BEATING

WHORE

CAN YOU
BE WHAT
HE WANTS?

MALE
GAZE

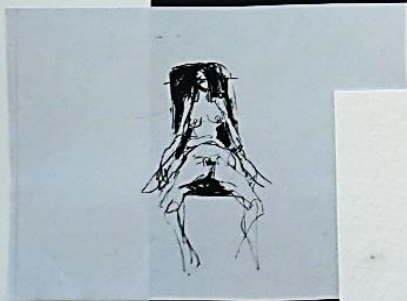
LITTLE
GIRL
BLUE

KISS
2

TELL

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 life drawings of
my cousin drawn from life
based off of the ink drawings.
They express a sense of
raw emotion, particularly regarding
kindness and femininity. These
life sketches have a slightly
sagacious 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 or
the drawing. The motion makes
them more 3-D than the ink is
people, because capturing as
factual figures give them a
identity, but by using shading
I have given them depth and
emotion. I like the use of
the yellow ink, as yellow is a
color that symbolizes happiness and
hope for women, depicted by
their bodies.



INK
DRAWING



30 SECOND
SKETCHES



TRACEY
TEMPLE
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 pornographic. Such artwork is supposed to satisfy and
entertain men, but represents women as objects of sexual objectification. In this piece
I have attempted to knock a distorted, fake out of male sexual expectations of women
by using that to express their ridiculous assumptions about women conforming to their
needs. The brush strokes are purposefully aggressive to symbolize the anger towards
such representations of women. Why are, from this point onwards, I want to challenge
this entire my piece to 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 Tracey Emin, 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 favourite out of the many I did and I brought via these for the basis of my next paintings, 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.



THE MALE GAZE

in modern society

THE BECHDEL & SEXY LAMP TEST

Both the Bechdel test and the sexy lamp test measure how relevant a female character is within a plot of a work. The test addresses the strong female character trope where by a character is both strong and female but completely lacks agency or relevance. Kelly Bechdel is pressuring the industry to make more material with female lead roles, she states that if you can get rid of a female character or replace her with a 'sexy lamp', and the plot still works then the work needs a redraft. Society, within the media, is presenting women as demons, objects of sexualisation rather than actual protagonists. This links to films such as James Bond.



ADVERTISING FOR THE MALE GAZE

Modern day advertising techniques, for products targeted at women but using sexualised methods of attracting the male gaze, becoming part of the way women want to buy it so that she is more desirable. Examples of this are the famous 'Wonder Bra' advert billboard with Eva Herzigova in 1994, with Herzigova in black lingerie next to caption 'Hello Boys', an image so provocative it caused sex crimes. This advertising technique conformed directly to the male gaze suggesting that a woman should buy this bra for male attention rather than self-empowerment or comfort.

READ ME
FOR MORE
INFORMATION
ABOUT THE
'MALE GAZE'



HELLO
BOYS.

THE ONE AND ONLY
Wonderbra



T H T
W A A
B B B
N I A C
L T H O
T . H
T . T . E

O O E E A A
B B E H H
P I A H H

Y E E
E E R
B E E
Z E E
E A A
E A A
E A A
E A A

BASQUIAT, EMIN and
MATISSE'S STYLE
COMBINED



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, men who 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 an 'inform' - this manner. Whereas Lois' work is clear and concise but his ideas will change the expectations of society. This motivated my project to also challenge expectations and produce art directly from my thought process that I felt affects women's quality of life.

I was particularly inspired when I came across paintings of reclining women that first motivated the 'MOU-ze'. 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 Murrell'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 shattering 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 decorated object for male satisfaction. I think I am next going to focus on George Lois' ideas of presenting criticism in a form of advertising.

SLUT WALK

Slut Walk is a movement - a movement of protest against the media and its role in culture and slut-shaming for women who are not.

JONATHAN YEO

Yeo is a renowned portrait artist best known for painting female figures. He became famous when his first 'Bush' was released, a collage out of photographic images of women performing George Bush.

GEORGE LOIS

Legendary designer of Esquire covers. Best known for using hard to come by provocative images that challenged society with a society. He tried to be unique and exciting. He says "covers should have ideas".

USE OF SATIRE

DADA

Art Movement formed during WWI in negative reaction to the horror of the war, the art is often satirical and non-representational. The art movement 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.

FEMINIST FRUSTRATION

ZOE BUCKMAN

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

ARTIST MOOD BOARD



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 role of the 'New Woman'. She took images in now dichotomy was shown as well as social roles.



JICINI/ATI/H/AIN

Y/IEO

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 symbolise 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 'PATCH WORK'
BRUSHSTROKES
IN STYLE OF YEO

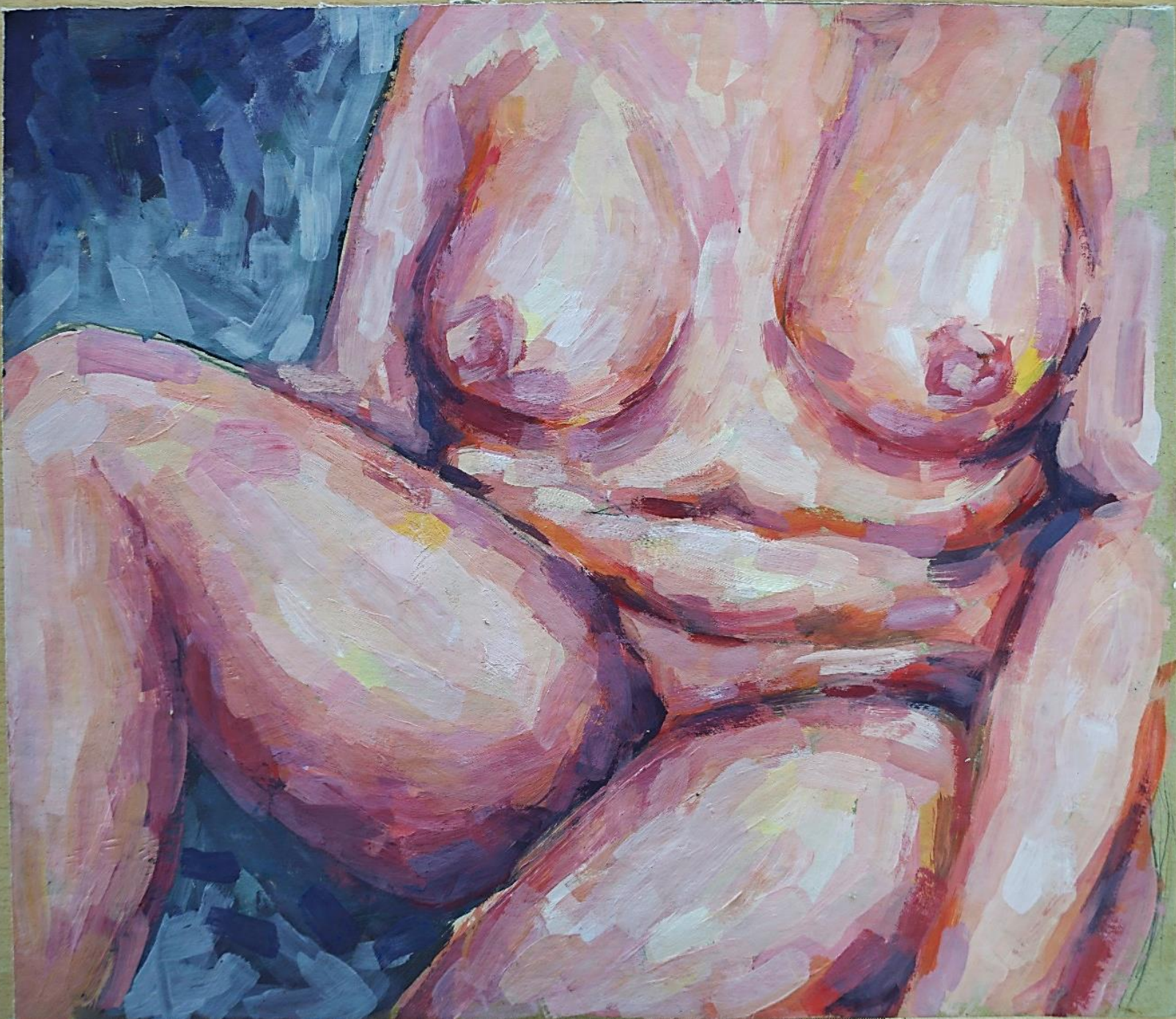


COLLAGE OF MY PIECES



RECLINING WOMEN

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 sexualised 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 so therefore they have lost their individuality. It relates to Titian's Venus as in a satirical way, much like Manet's Olympia, my reclining 'women' is supposed to challenge the subliminal expectation of women being sexual objects.

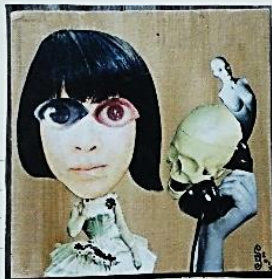




HANNAH HÖCH



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. After I have been looking at Josephine Yebo's 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 based from images and my own paintings in the style of Höch for a satire style painting maybe interpreting

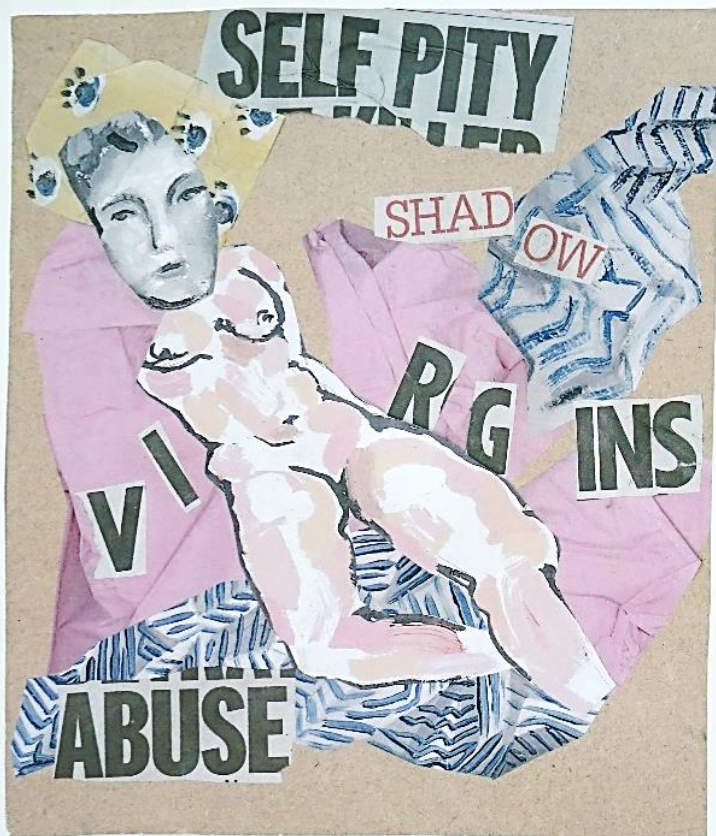


**DADA COLLAGE
STYLE PRACTICED**



This is a collage piece (photocopy of real thing) based on the works of Hannah Höch. For this I have photocopyed my ink drawings and paintings of cloth + linen and combined them with scratched up letters and stuck them from news paper and photocopies 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 "Shack" 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-ures. But I prefer to do painting but I think I will combine the two together.



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



informed take have allowa vest Ad a multi-long en- comes of i lance bee over the y Gary s or time to stand our funds, and stoma, but w do with this die to be gals He added, the maximum leas, with the enough to loo vasic- mic- 3% Adventurous While many fill date to these "i

INVESTMENT TRUST PLC



This was my second attempt at Hoch 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 - vels. But I prefer to do painting but I think I will combine the two together.

EMPOWERING POSES ISA SPECIAL PHOTOSHOT

First-time



Reclining women images
highlight the side of
my art, taking the
mick of old-fashioned
respecting of women.

open
legs



dominance and
empowerment over her sexuality



3
3

Slouching
position
suggests
a casual
confident
nature, no need to impress
a man / enter him one.



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



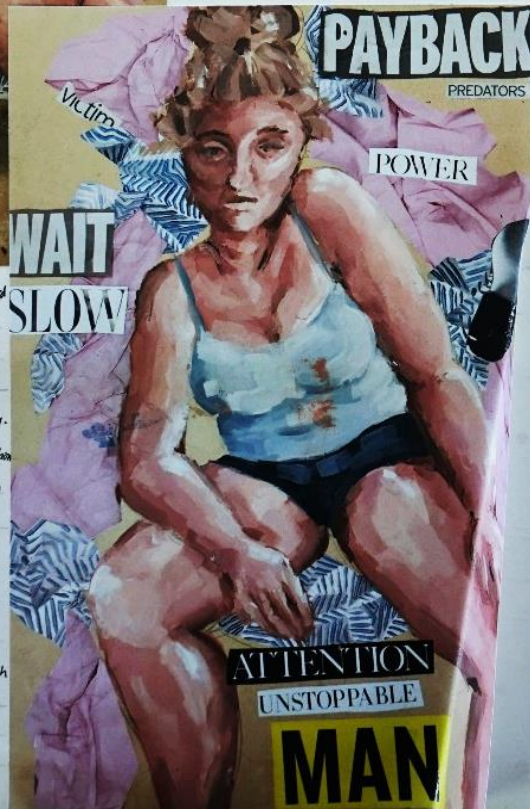
informed
rate-risk
er Merrin
of funds
a multi-
long ter-
cents of
over the
Gary se-
or more
stard our
funds, and
skims, but
do with this
de to be gail
He added,
the maximum
boas, with the
enough to loo
Adventurous
While many fe
late to their g

INVESTMENT TRUST PLC





This is a large A3/A2 painting I did based of 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 feminist artists I have been looking at, I thought I would try painting in a more expressive style with larger brush strokes. This style kind of imitates the collage technique of Yeo. In the background I used photographs of men and my paintings of men. 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 it particularly hard to distinguish the front 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 collage style with magazines, but I decided that I prefer the painting without the text as it distracts from the overall painting and style. To improve this piece I would possibly consider making a distinction between 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 (much like Emin) and then washes of pastel shades of water colour. It is almost as if the colour 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 potential final piece. I wanted to test the paper's saturation of oil paint washes and see whether I prefer the use of oil paint rather than water colour. Black ink for my figural pieces. These pieces are about expressing femininity, either towards men who perceive women to be just a sex object rather than people, using the recurring figure to undo the undesirable trend of women being sexualised since Classicism.

← WATER COLOUR SWATCHES →

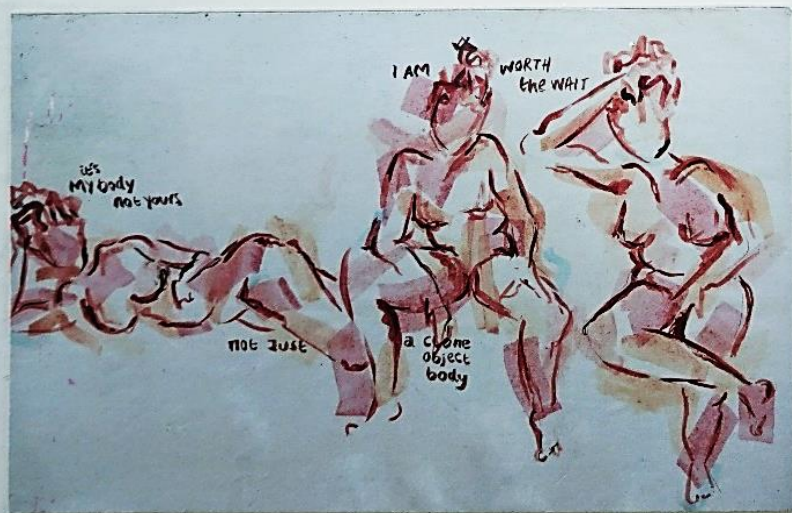


OIL WASH SWATCHES

I decided to use water colour in my first piece in Duff'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 3D 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 - by 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 like the effect of weaving it throughout the body as it feels like it is joined with the figures, tied to their emotions. I am really happy with these pieces and I am looking forward to creating more.

There

is

than

more to
this

me





I AM

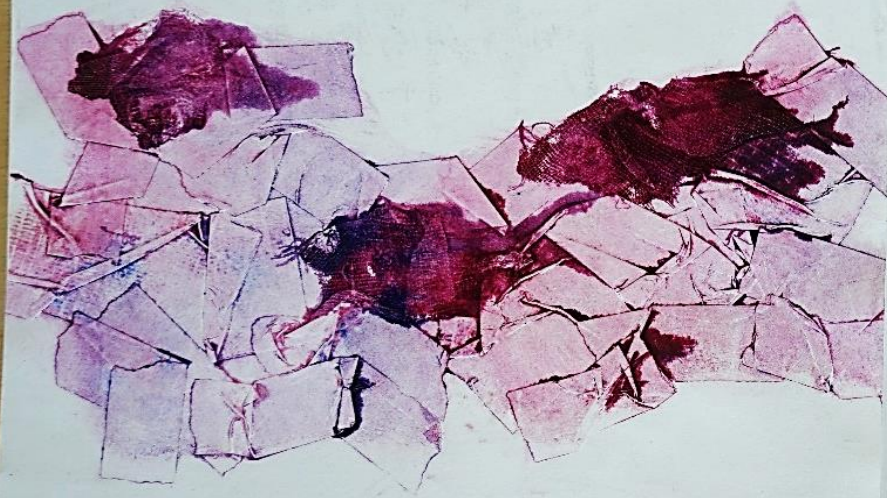
WORTH
the WAIT

SINK you
MY body

not just

a clone
object
body

COLLOTYPE PRINTS



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



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

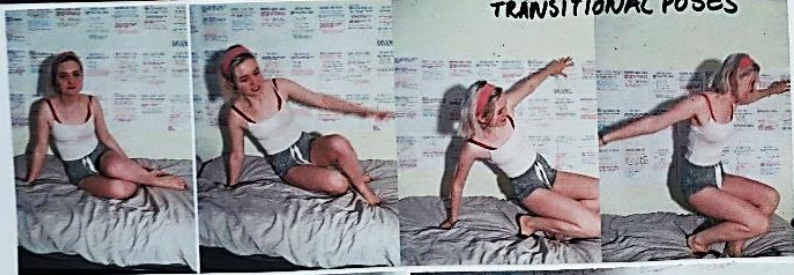
Focus to the darker parts.



ARE
WE ALL
THE SAME?



TRANSITIONAL POSES



FORMING NEGATIVE SPACE



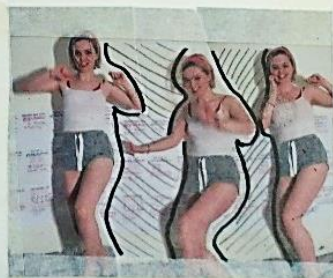
THE IMPORTANCE OF



NEGATIVE SPACE



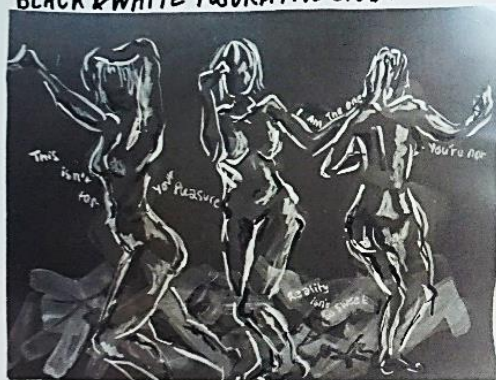
66 Negative space is the space that surrounds the object in an image. It is just as important as the object itself. It helps define the boundaries of positive space.



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 woman's figures. This creates a unity of the woman in relief and the words on the page.

PRACTICING FOR FINNL PIECE

BLACK & WHITE FIGURATIVE STUDY



I wanted to practice my figurative portraits 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 change, some of negative space and the negative space looks more clear and femininely curved.

MONOPRINT FIGURATIVE STUDY



This piece was based off of the 'negative' space photograph. I did use my red Giorgio. I have tried to incorporate the use of the monochrome photograph points that I practiced earlier in my project. And I like the effect of it creating one of comfort, I started up bed sheets, looking with the classical use of the reclining woman, such as in Manet's work. But I'm coming to sit against the portrait of woman as sexual objects for the male gaze, throughout the history. Normally I wanted to control these harsh depictions in the monochrome, with the feminine physique of a woman, aiming to create strong negative space between the figures that similarly depicts femininity. Unfortunately, the monochrome roller reduces the use of my paper is only 15. 12. 10. Through the roller press, but in three - four. Little we representing in my final piece as I want my final piece to be on a for larger 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



FINAL PIECE

For my final piece I wanted to create a large scale triptych of the kind of ink drawings and oil sketches I have been practicing before. It was important that I had a large variety of photos of the girls in different positions and shapes so that there was a strong sense of curve and effeminate negative space formed. The pieces each contain 3 versions of the same model in different positions, mediating the classical representation of the '3 graces'. This is an important concept to my work as the 'three graces' represent three things that society in history and even modern day expect a woman to be: Mirth, beautiful and elegant. Therefore in my piece, by using text as a platform to present my ideas and thought process, much like Bourgeois, I was able to create a form that takes a feminist knock against such old fashioned expectations and beliefment of women. Ultimately my pieces are supposed to connect and unify women and link their usage of feminism through the use of the 9 figures and the female negative space between them to represent how all women are affected by society's 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 acts 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 contribution 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 inks. I
have done them in response to Emin's
work, developing a more close up and intimate
side of women's maternity. This links to the theme
of liberating a woman's body, not as a sexualised
object, but as a glowing emblem of femininity
with the dominance and power to be demon-
strated 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 tree 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.

LEE 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 material sunnched 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.



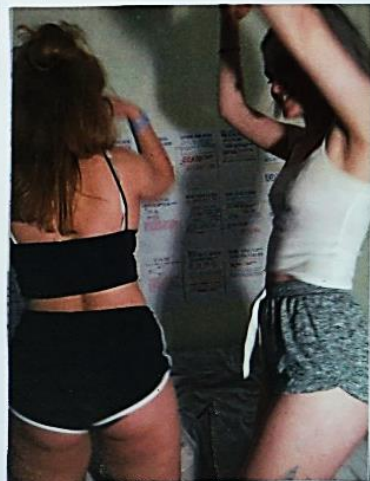


These are colour surtches I did are made of white
 spirit diluting oil paint, I wanted to produce
 painting layers of wash to create a crinkled
 effect and an overlapping of layers. I attempted
 using water colour but I feel the oil colour is richer.



MY ATTEMPTS AT CREATING NEGATIVE SPACE

Negative space is a really important part of a
highway printing, particularly of women's bodies
as they're curvy 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

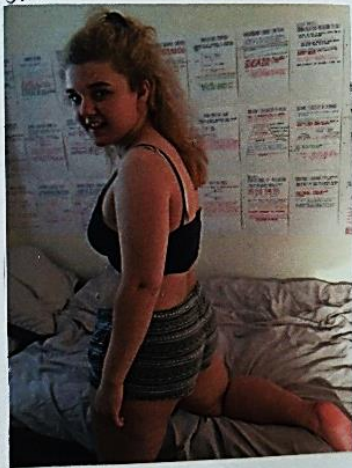
I really like the
shadows formed
in some of these
photos and I would
like to incorporate
them into my
printings.



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



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



COLLOPH

COLLOGRAPH



MONO PRINTS



MONO PRINTS



**HEAVILY INKED
PRINT**



PENCIL DRAWING





PENCIL SKETCH BASED ON PHOTOS

NEGATIVE SPACE CHALK PASTEL
L Trying different
variations of color



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
BEAUTY

MORE THAN A BODY OF ASSETS

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



