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BA Documentary Photography & Visual Activism

Visual Enquiries II

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Visual Research Proposal

The art world has imprinted social changes over time, documenting the progress and regress of humanity but has it been able to contemplate, denounce, contest absolutely everything without omitting anything? With this question I concluded my contextual practice with the desire to broaden my research and discover first of all how much in the artistic context one topic is discussed more than another, above all because my attempt is to be able to produce what was given less attention. In a society accustomed to considering women as the weaker sex, often portrayed as a victim of male domination, are there images that depict the exact opposite? Is it right to reiterate and break the stereotype that women are the only ones to be exploited, considered an object of desire and inclined to submissiveness? I have tried to produce a fragment of this reality based almost entirely on my vision because it is rarely represented in art, except in some classical paintings. In a society that "highlights" misogyny for a sense of equality, I thought it might be meaningful to visually "document" the other party's phenomena, the misandry. But my research would also extend to other dynamics, for example by sinking its roots in the origins of feminism. Identity, gender roles, social statutes and behaviors influenced by social norms. My source of inspiration for this body of work was Hannah Hoch and her aim to explore gender issues, although her works were focused on women represented more as "dolls, mannequins, and puppets and as products for mass consumption." I was fascinated by the juxtaposition of male and female figures and roles that seem to be reversed. Aesthetically, I didn't use the art of collage, proposing more literary images instead. My aim for the third year is to embrace more themes and give my response representing who has been penalized by society's codes and conventions.







Visual Diary

Figures:

Hannah Hoch. Dada Dandies, 1920
Hannah Höch. Portrait Gerhard Hauptmann, 1919
Hannah Hoch. The Bride, 1927
Hannah Hoch. Russische Tänzerin 1919
Graciela Iturbide, 1980
Joanna Piotrowska, 2014
Cindy Sherman

The images produced are far from the style of Hannah Hoch but the connection goes back to the fact that this artist gave me the input to continue in the discourse of identity, gender, feminism. For my dissertation I would like to inspire a range of women, artists who in their individual practice have proposed roles of women in the society influenced by culture, social codes, altered social perspectives. Artists like Cindy Sherman, Graciela Iturbide and Joanna Piotrowska.

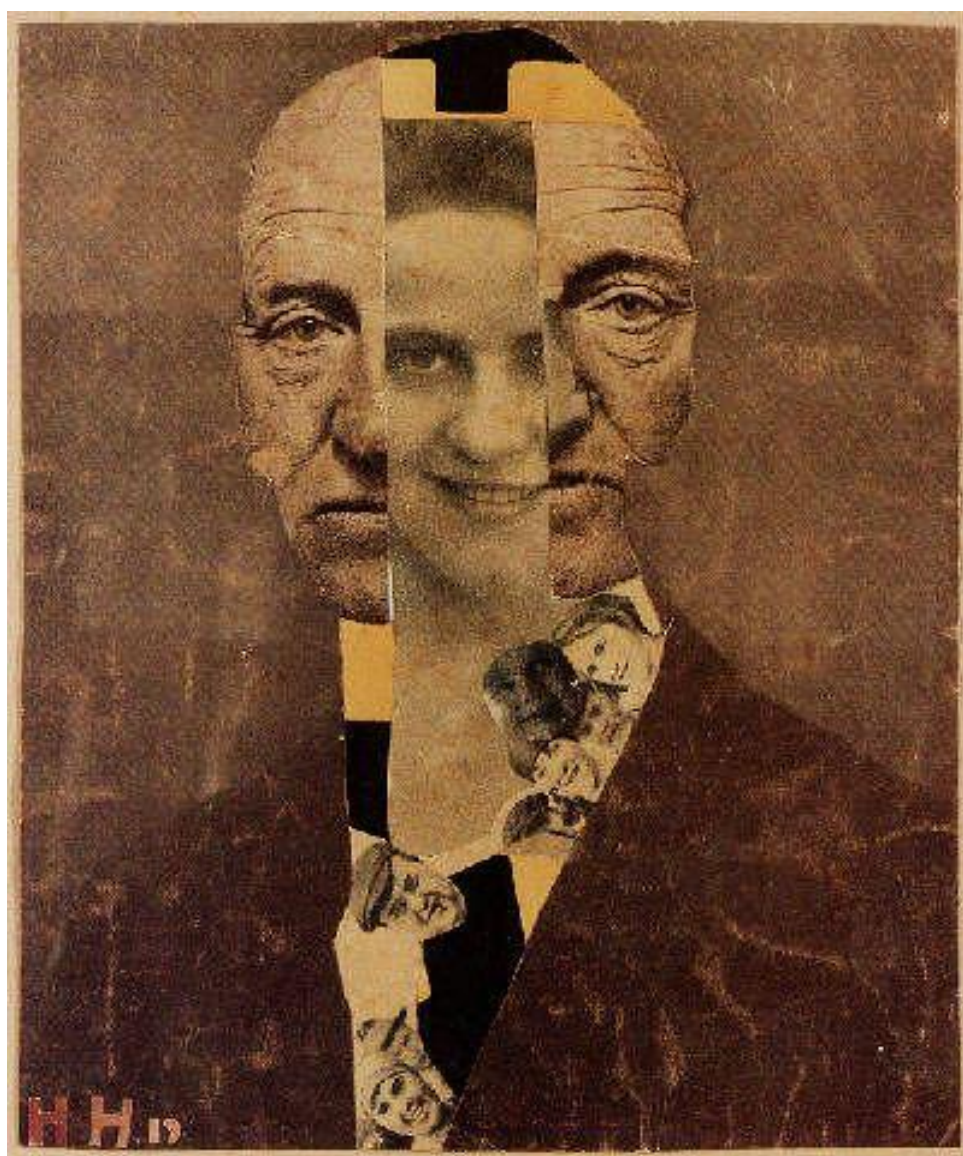
<https://milindo-taid.net/2017/hannah-hoch-collage-and-photomontage-as-commentary/>

<http://www.graciela.iturbide.org/en/>

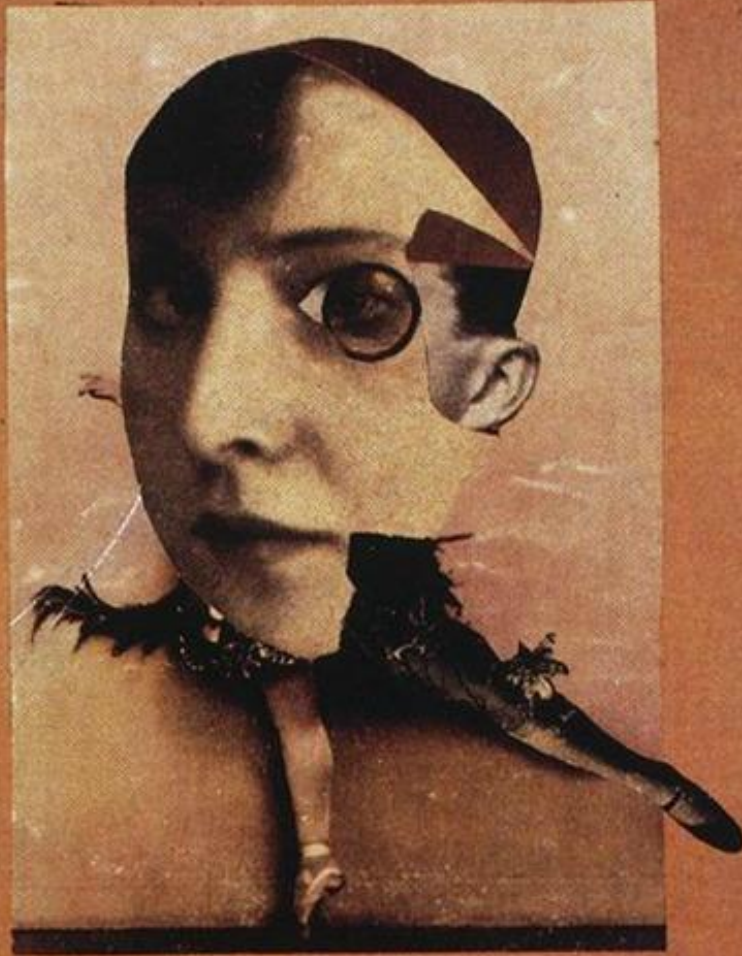
<https://www.moma.org/artists/5392>

<https://www.anothermag.com/art-photography/13303/joanna-piotrowska-photographer-stable-vices-book-interview-mack-2021>









RUSSISCHE TÄNZERIN (coll. Pabst)

H. Höch 1928





