

Annotated Bibliography***Firestone, Shulamith. The Dialect of Sex. 1970***

Shulamith Firestone argues for the total restructure of society in this 'radical' analysis and this book argues that patriarchy is deeply rooted in our biology. It's a controversial and influential text that takes things back to a primal perspective. While some ideas seem outdated, I have found this text to be a valuable framework for looking at the bigger question surrounding the female bodies place in society. It also provides key historical discussions on the witch trials, domesticity and class, all of which tie into the creation of patriarchal structures- and by extension, where women stand within them. Can women truly exist within this system without being subjected to its constraints?

Firestone's text will enable me theoretical framework when looking deeper into history, religion and the artworks that support and appose our societal structure.

Federici, Silvia. Caliban and the Witch the Women the Body and Primitive Accumulation. 2004

Federici's work offers an in depth understanding of how women's bodies have been systematically controlled and demonized through the European witch trials, focusing on the impacts of women during the transition from Feudalism to Capitalism. A feminist perspective on this crucial part of history helps further the understanding of women's historical subjugation as a backdrop for examining more contemporary shifts in culture, such as the transition from witch trials to modern forms of objectification, like pornography.

Federici's text helped me organise my bias relating to sexism and capitalism through fact and philosophy supporting and opposing my opinions, which will be really helpful in an essay format. I am able to explore both a source of information and a perspective on a famously overlooked part of woman's history that prioritises women and how these major shifts in economy effect women and woman's bodies in a patriarchal society and how this translates into modern issues.

Wolf, Naomi. The Beauty Myth. 1990

The Beauty Myth explores the connection between the evolution of feminism and the change in societal beauty standards, how pop culture and pornography act as a tool to influence women to alter their appearances. Themes of capitalism and major

landmarks of the fight for women's rights, and the intertwinement of the economy and patriarchy. In this text we are constantly reminded how women are exploited and picked apart by society, often reducing them to mere objects defined by their physical appearance and societal expectations.

A deeper exploration into this literature will provide me with an additional lens to view the place of women in art, looking at themes such as beauty standards and surface level expectations of iconic women in our history. I will be able to analyse how these figures are represented by artists like Cindy Sherman and Sandro Botticelli. Their works often reflect, challenge, or reinforce societal ideals of beauty and femininity, making it crucial to understand how these artists navigate the complexities of gender representation. Ultimately, engaging with *The Beauty Myth* will enrich my analysis and help understand the broader implications of how women are portrayed in artistic contexts.

Adams, Carol. *The Pornography of Meat*. 2003

Adams explores the connections between the objectification of women and the treatment of animals, particularly focusing on how both are portrayed as consumable, passive, and available for domination in patriarchal culture.

One of the core ideas in *The Pornography of Meat* is the critique of visual media that portrays women as consumable objects. Adams uses examples from advertisements, mainstream media, and pornography to show how women are equated with animals or meat, in ways that eroticize their objectification. The book includes many images to illustrate how society markets women in the same way as meat, with sexual connotations often embedded in food-related marketing.

Adam's literature heavily inspired my practice, and by taking these themes out of classical art and into the world I am able to expand my analysis of the patriarchy. Advertisement, from colour psychology to objectification are examples of how companies normalise exploitation and overconsumption which are themes I hope to speak on further within my own writing.

Mulvey, Laura. *Visual Pleasure and Narrative Cinema*. 1975

The book that inspired the essay: *Visual Pleasure and Narrative Cinema*, offers the theory of the male gaze, which in short suggests that women in cinema exist exclusively for the pleasure and consumption of men. The roles in which women are cast are often very male centric and are inherently dehumanising as a consequence. This theory can be applied outside of cinema and is evident in the art world.

This lens has been valuable in analysing and navigating my chosen artworks and media, by learning about the artist and how male and female creators often differ, as the narrative of the artist is often as significant as that of the artwork itself.

I enjoy examining portraiture of women from the perspectives of both male and female artists to discern the differences in their representations. This text serves as a useful reference when comparing various mediums with similar themes, providing a valuable tool for articulating my points in this evaluation.

White, Mia. OnlyFans: A Cultural Critique. 2023

Mia White's *OnlyFans: A Cultural Critique* explores the multifaceted relationship between the platform and the empowerment of creators, particularly women, in a digital landscape that often commodifies the female body. This book investigates how OnlyFans has emerged as a revolutionary space where individuals can reclaim their narratives and challenge traditional notions of sexuality and labour. White articulates the tension between empowerment and exploitation, highlighting how the platform offers autonomy to creators while also existing within a broader context of societal expectations and capitalist dynamics.

Since I will be exploring themes of pornography, White's text, through examination of the experience of these "content creators" sheds light on the complexities of self-representation and the ways in which women navigate their identities in an online environment. The book addresses critical themes such as consent, agency, and the commodification of intimacy, revealing how these factors intersect with issues of gender, class, and digital culture which will be valuable in my analysis of women's bodies in a patriarchal society. By taking white's words out of the space of online pornography and applying it to art and history, I will navigate a modern perspective on some potentially dated art.