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Design crafts BA (hons)

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Titled 'expression of feminism' in this exhibition I collaborate 5 different female artists containing one work by each other than Sarah Lucas as I want to display both her 2D and 3D work. I want to focus on each piece individually having a natural flow through the exhibition. I intend to place this show on a construction site to take the concept of feminism in a male dominated field. I have decided to choose pieces that cover a variety of issues in women's lives, I believe that having an exhibition like this can extenuate the 'femininity' of the works. The way women are perceived nowadays is much improved to previous years but I feel as though we have moved passed this issue assuming it has been 'fixed' but many issues are still at large this exhibition will retouch on these issues bring people back to the reality of the problems at hand such as the sexualization of women, the way we are perceived and the male perspective.

We see a lot of improvements in equality for women helping us have a voice but what has changed? We are now seen as 'self-sufficient,' the right to work, attending school, having equal opportunities as men, seeing an increased number of stories of women online but what has not changed? Women are still payed less than men differing on where you are in the world one article states ' women earn 16% less than men on average' as well as 'Latinas are compensated just 55% of what non-Hispanic white men are paid in 2024' not only dealing with this but '650 million women and girls alive today were married before their 18th birthday'(un women n/a) as well as '1 in 3 women worldwide have experienced physical or sexual violence'(un women n/a) there are still so many acts against women even in the 21st century, this is not an uncommon thing to happen most women have experienced some kind of harassment throughout their life many times more than once. I want this exhibition to share awareness as well as empower women speak out and work for equality. 'the power comes from the subtle sources of juxtaposition and arrangement' (ways of curating p.32) to accomplish this sense of juxtaposition in my own exhibition I will use free standing walls as my plan is to have in the middle of a construction site allowing the view of the site to not be cut off giving it the feeling of hovering over the artworks as construction is a heavily male dominated field as well as the well-known trope of cat

calling and heavy masculine attitudes towards women using that dominance to extenuate the artworks. The walls will remain white to extenuate the artwork as well as making it feel out of place from the messy dirty context of the construction site, playing on the theme of how 'women don't belong here' seeing these working in a space you are not used to will instantly play on the out of place experience I am exploring. placing the artwork in place to create a 'walkway' for viewers to pass through telling a story through all the artworks. I intend on using a construction site within London city centre for instance when the shard was built, as this would be quite a large site, big enough for my exhibit, as well as having enough traction from passersby and fans of the artists even the workers on site. I want this to cause interest and confusion as to why something like this would be displayed in a non-traditional setting allowing them to question the meaning behind placement.



Fig one

In the centre of the site, I want to place 'retracing the trace' by Luzene Hill. I chose this to show the statistics in a literal form as each piece of thread represents unreported rapes

within 24 hours in the USA (3,780) this is a very powerful piece shrouded in silence she refers to this as 'silence shrouds the experience of sexual assault' (Luzenehill.com 2015) this large scale piece right as you walk in evokes this silence, I want the viewers to be thrown into this emotional and distressing message, something that shocks you right as you arrive 'sound and space in particular have a dynamic relationship' (background noise p.4) really playing on what Luzene Hill mentioned on her own work. 'the encounter between the spectator and one work dominated' (ways of curating p.29). I wanted this piece in the centre as I want the viewers to always be aware of its presence walking around it while looking at the exhibit giving the impression of its ongoing meaning. This is the largest piece in this exhibition spanning across most of the floor. Having this on a slightly raised surface so as not to tamper with the work.



Fig two

On the lefthand side of my exhibition I am going to place 'Pairfect match' by Sarah Lucas. She created this without any connotations, I think this idea of using pornography adverts in a space like a gallery makes it feel quite targeted allows the view it in a new light create a sense of discomfort within the space, Sarah Loucas said she 'felt the self-conscious atmosphere of the gallery, that I was criticizing them in some way. I maybe was' this sense of discomfort in the space builds Apon the work beforehand taking you through various aspects of femininity how it has been used. This sense of 'shame' people seemed to display shows these issues spills them into the room out for people to see, the viewers sense this wrongness within the space. This artwork is 94x 126in paper on canvas.



Fig three

This will be placed in the corner after 'pairfect match' is 'Titti Doris' by Sarah Lucas. Her almost humorous work is a sudden break from the more serious subjects from before. She focuses on sexual stereotypes, tropes of the feminine and masculine and sexual dynamics. Although presented humorous, especially in the name you can still see the suggestions Shes giving. It feels almost wrong to look at, she shows an extreme depiction of what women look like metaphorically in men's eyes, the physical sexual features of a woman- high heels, skinny long legs, and breasts. It being placed in the corner is almost

‘sad,’ giving it a look of being left out, something that is not thought about. 2015 made from tights, stuffing, chair, and shoes.

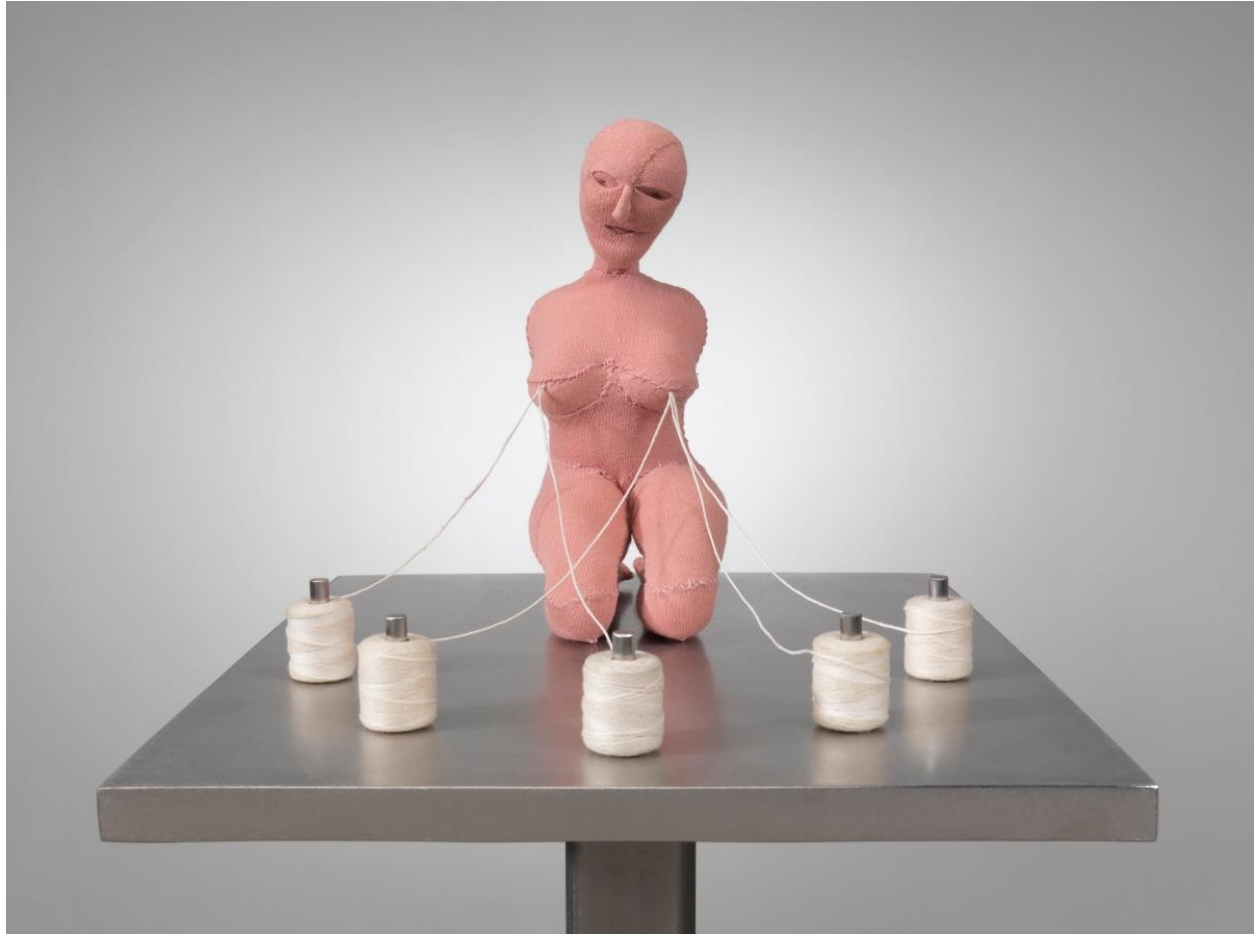


Fig four

Placed at the back of the exhibition is 'The good mother' by Louise Bourgeois. She explores the trauma of her childhood focusing on these motherly like depictions. She uses textile techniques that 'explore both the emotions of separation and of reparation.' this motherly like sense can appeal to all genders although this being a feminist piece it breaks the potential barrier the identifying male audience has potentially able to impact them more letting the ideas of the previous artists as well as the ones to come. (craftscouncil.org.uk) Textiles is usually seen as more of a 'feminine' art that makes you think of motherly acts – fixing your clothes, making you a new dress. It depicts a woman producing milk(string) kneeling with no arms. 109.2 x 45.7 x 38.1 using fabric, thread, stainless steel, wood, and glass.



Fig five

Placed on the righthand side of the back wall will be placed a collection called 'searching for Kouame Kakaha' by Bisila Noha. In this collection she explores the feminine vessels she creates 'this body of work represents the now' (bisilanoha.co.uk) and other women whose lives resolve around clay finding her story. This aspect of a womans story guided by other woman in the field gives a powerful sense of feminism. Shes trying to give a voice to these 'unnamed women of clay.' Everything from beginning to end relates to women whether it be her or others she is met through it even the form itself. This in relation to my theme really starts to take for making a story through female artists. clay-terracotta.

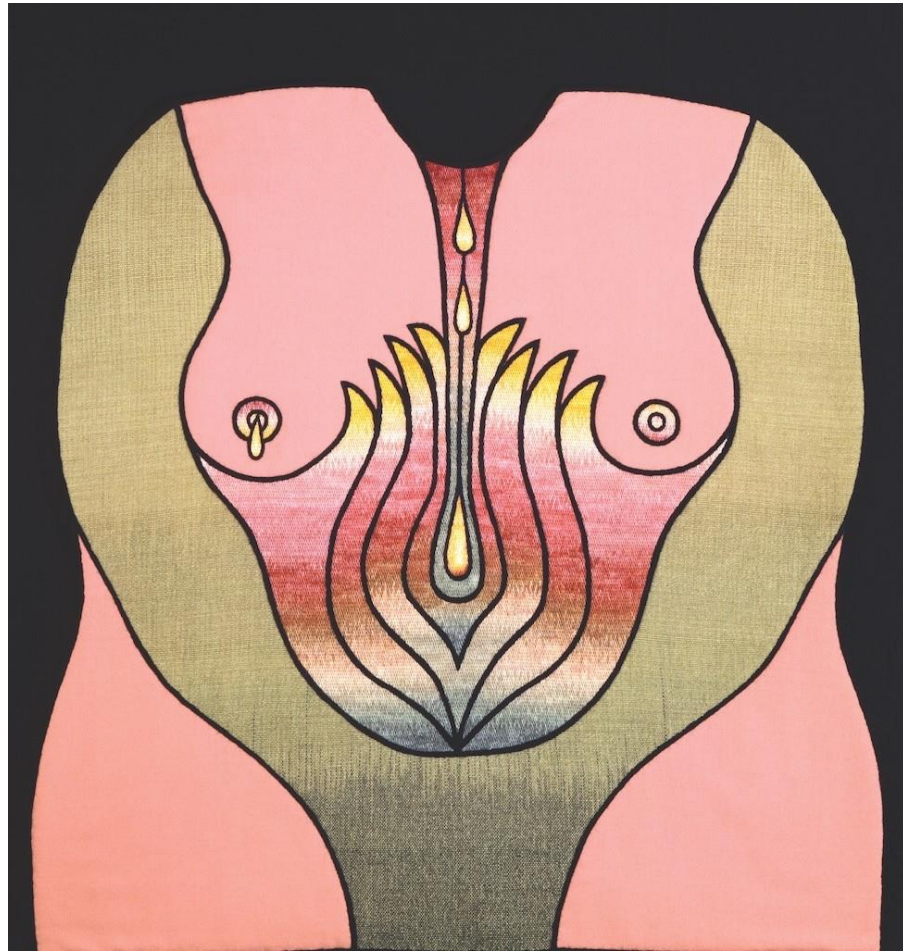


Fig six

This will be placed last in the exhibition called "Birth Garment 2: Flowering Shrub" by Judy Chicago. Taking inspiration for how she styled her own show forcing the brunt of it from the beginning and then slowly coming to more subtle artworks. In her article she mentions how a woman in a video gave birth it focusing on her naked body but when she created and artwork focusing on a woman giving birth focusing on her naked body a group of students tried to have her expelled (elle.com) she now has a whole collection on birth, I feel that story alone shows such prejudice views people put on women's body's. Her collection does not only look at mothers and the necessary exposure to this subject but also women's bodies. Ending my exhibition with the theme of birth resets you and makes you think of the whole story as you have finished at the beginning- birth. 44x 43in dyeing, spinning, weaving, and needlepoint on fabric. 1984



Example digital sketch

People would enter through the lefthand sidewalk around the centre piece ending at Judy Chicagos work.

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