

Ways of perceiving,

Curation Essay

WOMAN

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I intend on curating a exhibition using the mission gallery it is a small space but I do think that it complements the work I will be exhibiting there.

“women have come a long way since Linda Nochlin wrote her landmark essay” (Reily, 2018) I intend on showcasing work that has been recognised for its controversial subject that is of the female form and the females active place in resisting masculinism and sexism in the art world.

“Do you see art as a man’s world? Yes, it is a world where men and women are continually Trying to satisfy the power of men.” (Bourgeois, 2018)

The movement of feminism has been around for a while now yet we’re still suffocated with greats of the art world that are predominantly men but is that because there were no great woman artist’s or just that they had not been recognised yet.

“Why Have There Been No Great Women Artists?” (Nochlin, 1971)

We have come a long way in that curators have shown more interest in involving women more in group exhibitions.

Feminist art history is an important thing to me but instead of exhibiting something as big and bold as Judy Chicago’s installation of ‘dinner party.’ As influential as that is for the feminist movement in politics and the art world I wanted to show what I believe has maybe not directly come from that historic art piece but has been inspired through works that were built on that feminist foundation.



Fig 1: Is a self portrait taken by Catherine Opie while nursing their Child. This will be the first portrait You see in this exhibition it will be presented on the floor as big as possible in the centre so people have to walk around this image to see the others on the wall. I intend to showcase this portrait on the floor of the main gallery to show the foundations women can create for their children to build upon but also the foundations our grandmothers

self-portrait /nursing/ contemporary art

created for our mothers.

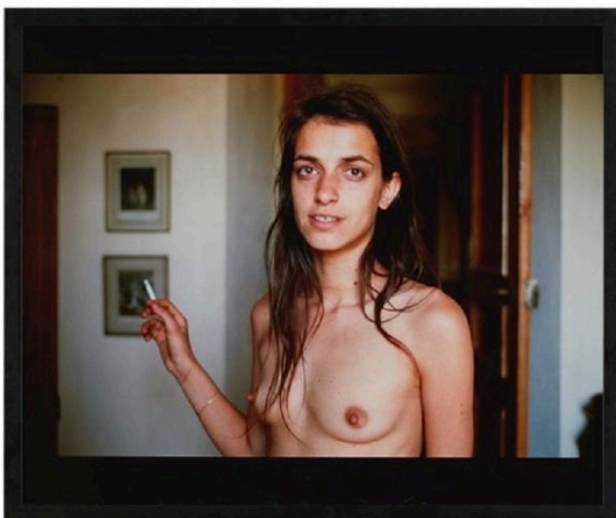


fig 2:

*Joana topless
At chateau
Le bastion,
2000*



Fig 3:

*Kenny putting on
make up*



fig:4

Joey in my mirror berlin 1992

fig 2, 3, 4 are portraits by Nan Goldin.

Goldin is an American photographer known for how deeply personal and candid her portraiture is.

Goldin's close intimate photos act as a autobiography documenting herself and those closest to her, in which comes up self-appearance and the struggles that surrounded her as a young woman as well as touching upon the LGBTQ community and the heroin-addicted subculture. I have chosen to include my favourites of Goldin's work not only because of her work but also the part she has played being an activist herself. These portraits will be nailed onto the left main wall in the order that they are numbered. I believe these portraits show young women that the idea of "beauty is in the eye of the beholder" (Hungerford, 1878) and that everyone is worth value. I feel as if these images are empowering something we must feel to get to where we deserve to be a need to be.



Fig5:

Sue Williams, I

MAKE NO APOLOGIES

Series- dream on,

Baby .

This piece will be

Shown on the wall

To the right, this

Work is included in

My exhibition

Because of the story

It tells of

Embarrassment

All women face in life through sexual partners, self-image with the way the world looks at us. I believe this piece is one that shows the progression of the art world in letting women fully express themselves even if it is concerning a taboo subject such sex or abuse something that traditionally would not be out in the open. Also I feel as if the form of a woman is presented in a good way and doesn't have corporate look, isn't a sexy isn't selling anything its simply just honest. Communicating what I want all of this to show is the progress of women realising its okay to look like they look and its okay if they don't like that also, the progress of female artists showing the work they want and being able to do so freely and with no prosecution of over stepping into a man's world. "As the feminist critic and philosopher Gayarti Spivak constantly reminds us, we must always acknowledge not only who we are, but where we are, that is, where we are positioned in relation to

hierarchies,

and to questions of authority and privilege.” (tucker,2018)



Ghahda Amer

BLUE BRA GIRLS, 2012

Amer is a Egyptian artist known for

Her erotic embroideries that also

Deals with social issues including

sexuality, identity and the Islamic

culture. I wanted to include this

artist because she explores things

that are close to her personally and

explores the form of femininity in

vas ways from embroidery too

sculpture, her work also shows the

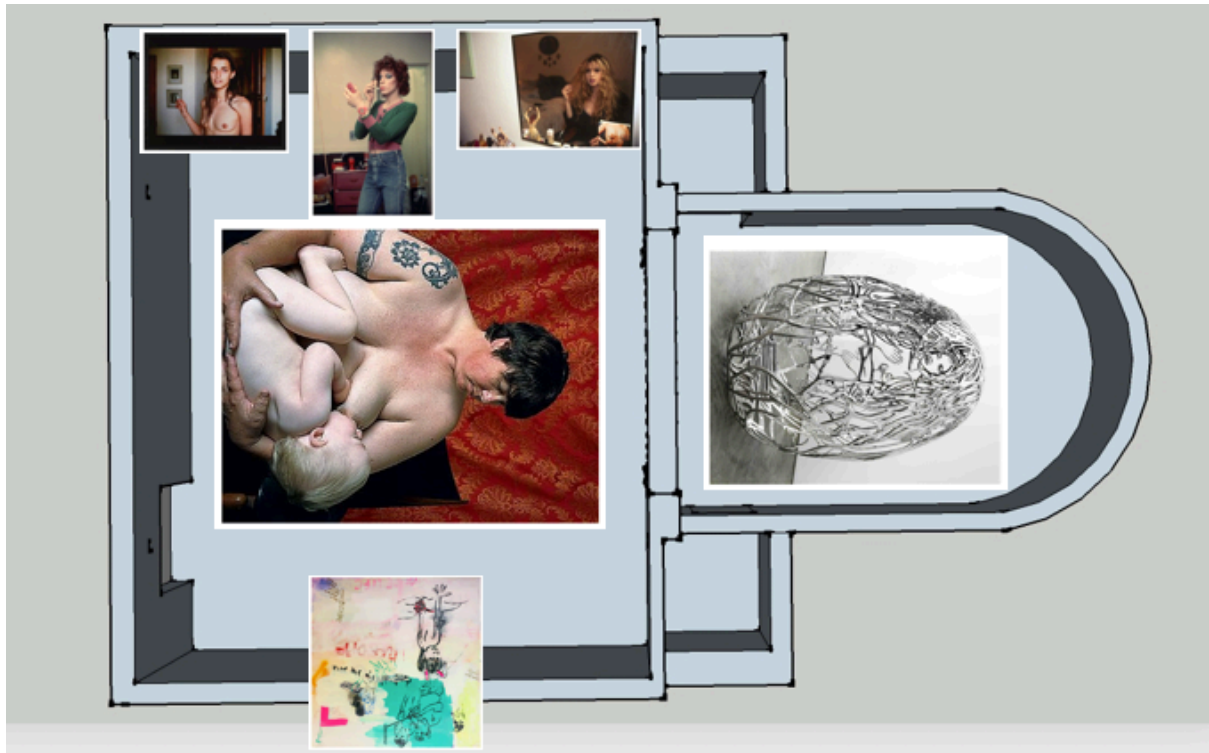
progression of rights in the parts of

the world we do not see. The sculpture work of blue bra girls represents the mounted wood

mashrabiya behind which women would segregate in some middle eastern societies. “in

the west, greatness has been defined since antiquity as white, western, privileged, and,

above all, male.” (Nochlin,2018)



The complete diagram of my exhibition, I believe that this exhibition would show a story of progression of the feminist movement in the art world and shows that it has changed for for the better but we still have quite a fair way to go until we will be where we need too. The strongest piece there I believe is the sculpture piece as it represents a culture that can Can be incredibly cruel to their women but in a beautiful and sophisticated way, also the Sculpture piece is to me better to be seen last because it does show that the progression of Female artist in the art world makes it a more freeing world to be part of.

I am happy with this exhibition I believe it does show the story I wanted it too and it Explores the themes I wish to explore in my own practice, it gives me inspiration to see the Effect women have on the art world and how some of the best art pieces I have seen have Been produced by a woman it gives hope and shows the importance of supporting women And activist such as Reilly in the art word of today.

Bibliography.

Curation activism Thames and Hudson 2018

Nochlin

Reilly

Bourgous

Margret wolfe Hungerford/ molly bawn 1878