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Explore how artists have expressed Gender in art practice providing evidence from at least 2 artists and thinkers.

Introduction:

Contemporary art with issues of gender, This is not a breaking news story at all. Since the beginning of art history, several artists have used their works to challenge the traditional gender roles of a male and a female by casting doubt on the dichotomy between the sexes. The representation of gender has always been central to the work of many artists. The rise of the feminist movement in the 1960s and 1970s had an effect on people's perspectives on issues pertaining to gender. The creative endeavours of both sexes have an impact on the evolution of politics and society. Pop art, which was exemplified by Andy Warhol's many lithographed copies of Marilyn Monroe's picture, posed a challenge to conventional gender roles and symbols in the visual arts by enhancing aspects such as sensuality and beauty to an extreme. There is a cultural and social categorization of masculinity and femininity that exists in addition to gender. This classification of masculinity and femininity is unconnected to the physical or biological differences that exist between the sexes. The cultural endeavour of determining one's sexual and social identity is accompanied by a process that produces gender representations in many forms of artistic expression.

The male gaze and the ways in which it influenced visual art was one of the first subjects that feminist art historians investigated and discussed. The first feminist art historians addressed the historical development of feminist art as well as the representation of women in works of art created by male artists. In the early 2000s, the primary areas of focus for gender studies in art history were self-consciousness and perspectives on women staring at the other sex, as well as gender identity, gender indistinctness, and cross-gender definitions. Other topics of focus included cross-gender definitions and gender indistinctness. (Broude, Norma, and Mary D. Garrard , 1982)

Within the realm of health research, we consider the concepts of gender, sexuality, interconnectedness, embodiment, women's equality, and gender equality to be challenging and puzzling. These six key and linked notions of gender theory all are associated with one another in some way. In addition to fostering gender equality in the interest of protection and health, improving cultural awareness, social contact, and transformation through the medium of art has the ability to be accomplished with the aid of a potent and effective tool. It has potential to improve our knowledge of gender inequity together with the challenges associated to attempting to visualise how it feels to be someone. Additionally, it has potential to improve our knowledge of the difficulties associated to attempting to understand what it feels like to be someone else. (Hammarström A, Johansson K, Annandale E,2013)

How gender is recognized in the society:

Traditional gender portrayals in art are encountering a variety of challenges as they gain popularity. As they rise in favour, traditional depictions of gender in art are running into a number of obstacles that must be overcome. Many artists in today's society are actively challenging the gender roles that have been traditionally assigned to them. It is a manifestation of a larger societal change in which we are questioning gender norms and traditional notions of masculine and feminine values more often in an attempt to blur boundaries between the sexes. This movement is causing a blurring of gender disparities.

The masculine gender dominates modern art society, and images of either gender are typically affected by ideals of both strength and weakness, supremacy and inadequacy, and righteousness and wickedness. And in modern art, the woman serves as a representation of love and is credited as the "Mother of Unconditional Acceptance." A woman may be both kind and powerful at the same time. Both on a practical and a spiritual level. The attributes of femininity in fine antiquity include beauty, domestic life, and passivity, whereas the attributes of masculinity include authority, dominance, and social status.

Feminist art & gender fluidity:

People whose gender identities change often are said to have gender fluidity, which is a word used to characterise these individuals. It is possible to show this perpetual state of change in a variety of ways, such as by constructing fluid figures in watercolour, elastomeric gender-neutral bodies, or individual anecdotes about the difficulties of depicting gender in artistic works. The advent of fluidity movements has spurred discussion around gender expectations as well as the expression of biological gender. Despite the fact that the vast majority of traditional works of art promoted a gender binary, the art world appears to have been effective in questioning the traditional perspective of gender in order to fight the conventions and represent the fluidity of gender. We are joined in our shared journey across the sexual spectrum through the multifaceted nature of gender, which exists outside of time, through the medium of art. (Neha Pophale, 2020)

The feminist movement in contemporary and modern art had two primary goals: to promote variety in artistic expression and to dismantle the male-dominated tradition that had existed in the history of art. This was especially important with regard to the treatment of all genders. Feminist art, as compared to art produced during earlier eras, has given female creators an increased degree of autonomy and the opportunity to pursue more creative endeavours. There are a number of pieces of artwork that feature persons leaning against each other to symbolise the concept that we take on the identities of those who are closest to us from those who are in our immediate surroundings.

It is the feminine gender that is the most strongly associated with the act of expressing one's feelings. When considering the gender dynamics of the art world in the 21st century, it is more probable that women than men will find success as professional artists. (Davies B. Frogs, snails and feminist tales, 2003)

How artists express gender in art practice:

Many artists choose to depict themselves in self-portraits in order to call attention to the flexibility of gender and their reluctance to confine themselves to either male or feminine characteristics. Conventional ideas of sexuality and gender may be affected, either directly or indirectly, by gender transition as well as by cultural circumstances. These two elements may have an effect on these ideas in any direction.

A larger-scale societal shift may be seen evidenced by the greater attention paid to gender in a variety of creative sectors. Historically established gender norms and identities are constantly being put into question by contemporary society. Take, for instance, the most current advertisement for Gillette, which advocates a new kind of masculinity among its target audience. This comment, which also insinuates that the manner inside which women do tasks is inferior towards the way wherein men do things, was deftly point out in the advertisement for Or Always headlined "Like a Girl," which was published in a magazine. (Ruth Millington, 2020)

One theory regarding the expression of emotions in art proposes it is followed by such a period of unrest and restlessness brought on by a unknown cause that leads the artist to also be anxious. Afterwards when, the artist will use text, paint, carving, or some other media to communicate their feelings and thoughts in an effort to make them greater understood and to relieve tension. In order to progress and foster a widespread grasp of issues such as violence against women and the gender wage gap, promoting awareness of gender issues is the purpose of creating awareness of gender issues. In addition to this, the artwork makes an effort to illustrate how norms of behaviour influence our world, contribute to the perpetuation of prejudice, and support the structures that are the root cause of inequality. (John Hospers, and updated by Brian Duignan 2022)

Artist:

Art is important to our lives because it has the potential to enlighten, elevate, challenge, and soothe as well as amuse and educate us. At its essence, it lifts us beyond the mundane and into a state of relaxation and contemplation so that we may get a deeper insight into the wider picture of the human experience. This allows us to better grasp what it is to be human.

Visual representations in works of art have a powerful way of questioning preconceived views of gender and the roles that women and men are expected to play in society. While this episode of Art Fervour takes a look at some of the most well-known artists working in the modern age, it's important to note that many painters have sought to recreate this style over the years. *Woman as Sex Symbol: Studies in Erotic Arts, 1730-1970* is a scholarly book that was published in 1972 and was penned by American art critics Linda Nochlin by Thomas B. Hess. This book was the first to give a feminist perspective to the field of art history and analysis.

Nan Goldin (1953) as well as Cindy Sherman (1954) are two examples of artists who were working during the 1970s (1954). There is a blurring of the lines of gender and appearance as society moves forward. In addition to studying feminine identity, sexuality, violence, and transgender identities, they questioned and transformed existing gender norms. They also discussed gender norms in the context of transgender identities. Barbara Kruger, a feminist artist from the United States,

depicted the female body as a battleground for the dominance of one gender over another (born 1945). (Jacobs, Fredrika H. 1997)

Nan Goldin:

Nancy Goldin was born in Washington, District of Columbia, on September 12th, 1953. She is a modern American photographer who earned renown for her gritty, personal, and sometimes violent photographs taken in the American Gay community and party scenes throughout the 1980s. In these settings, she photographed herself, her friends, and her boyfriends. The Ballad of Sexual Dependency, the artist's most well-known piece, was inspired by the artist's real-life experiences in many cities during the 1970s, 1980s, and beyond, including London, New York, Berlin, and other locations. This is a tale that is extremely close to my heart. Because many of the artist's images are now eerie monuments for friends and lovers who passed away as a result of the illness, Dependency is an important record of a creative community that was going to be ripped apart by the AIDS calamity. (Nan Goldin 1953, The Art Story)



Figure 1 The Ballad of sexual Dependency (1983).



Figure 2 The blue boy with the chip on his shoulder (2016)

New York, in the month of August 2016, *The Blue Boy with a Chip on His Shoulder* was written by Nan Goldin and published with her permission. While some of the paintings have features with the modernists, many of whom were Goldin's contemporaries, other photos are reminiscent of the work of Goldin's friend and fellow South African artist Marlene Dumas.

The collection of working materials that Goldin has matched with these pictures includes five large-scale "grids" in addition to a vast number of shots that have been individually included into a single frame. The artworks are occasionally organised into collections denoted by colour, which presents the audience with easily recognisable images. Photographers may be familiar with the photo she took in 1998 on a pier in Venice with her friend Guido Costa, who is also an Italian artist and gallerist. There is a mention of it in the book that we wrote by Goldin called *"A Devil's Playground."* (Nan Goldin 1953, HAIDON)

Cindy Sherman:

Cindy Sherman, an American photographer, came into the world on January 19, 1954, in the town of Glen Ridge, New Jersey. Throughout her youth, she followed her family's many moves.

Sherman spent his boyhood on the island of Long Island, which is located in the state of New York. She began her academic career at the State University of New York (SUNY) in Buffalo in 1972 with the objective of pursuing a degree in painting; however, she ultimately decided to concentrate her studies on photography instead. After receiving her degree from SUNY in 1976, she immediately started working on what would later become her most well-known body of work, which was named Unknown Film Stills (1977–80). The series of black and white photographs spanning 8 by 10 inches and showcasing women in a variety of locations leaves the viewer with a somewhat perplexing picture of women as sex objects. The visitor is left with this image after seeing the exhibition. According to Sherman, the focus of the series was "on fakeness and position in addition to scorn for the authoritarian "male" audience who would misread the photographs as being suggestive." Her self-portraits are well-known for the subtle and subversive ways in which she challenges conventional ideas of sexuality and gender. Her work has won several awards. (Alicja Zelazko, 2019 Cynthia Morris Sherman)



Figure 3 Untitled Film Still #29 (1979).



Figure 4 Untitled Film Still #30 (1979).

Cindy Sherman became well-known for her "Untitled Film Stills" collection of 69 photographs, which spans the years 1977 to 1980 and features her acting out typical gender stereotypes. The artist, a prominent figure of the so-called Pictures Generation, has carried on taking photographs of oneself over the years as she looks into the roles that women had played in both historical and contemporary cultures. Sherman produces images that range from beautiful to filthy. She has distorted her images further by embracing digital technology, creating her figures with crazy costumes, heavy makeup, or wigs. The Whitney Biennial or Venice Biennales are only two of the locations where Sherman has shown his work. She was awarded a MacArthur Fellowship. His paintings sometimes sell for high prices just on secondary market. (<https://www.artsy.net/artwork/cindy-sherman-untitled-film-still-number-30>)

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Figure 1 Nan Goldin (1983)The Ballad of sexual Dependency.
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Figure 2 Nan Goldin (2016), The blue boy with the chip on his shoulder.
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