

AI ACKNOWLEDGEMENT I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm that I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

Imagined Exhibition

The F Word

“Feminism has had enormous impact on the visual arts today. Whereas the majority of political movements have employed art and artists propaganda purposes. Feminism has worked to transform art- and artist themselves”. (Parker, Pollock, P. xiii.)

The F Word is an exhibition that explores the female emotions and experiences through the use of art. The title comes from a sense of hatred and aggression, hence the bad language reference. It can also be interoperated as the work feminism and female. This Exhibition aims to give the audience an experience and feeling into womanhood, through the topics of motherhood, mental health, identity and sexuality.

Through a collection of artwork that involves different types of mediums, such as video, drawing, installation, photography and collage. This exhibition will celebrate feminist art and artists by allowing female only made art. Art that has been significant in history regarding feminist artists. And by exhibiting a range of art that has been made from the 70s to 2000s. Heavily inspired by the exhibition *Women in Revolt!* (Tate, B, 2023)

“By breaking open the feminine stereotype within art history to expose it not as the product of female gender but of the masculine discourses of art history” (Parker, Pollock, P.193).

This exhibition will be displaying art from a selected number of female artists that have made an impact on the feminist art topic today. These artists including Tracey Emin, Jenny Savile, Cindy Sherman, Gina Berch and Linder Sterling. The work from these artists will allow me to portray female rage, suffer, image and life through artist forms.

The artwork *My Bed* (1998) by Tracey Emin is displayed into the exhibition as an installation. This piece reflects the emotional distress of a women going through life changes and the effect of depression. "I give up painting, I gave up art, I gave up believing, I give up faith. I had what I called my emotional suicide" (Freedman, P.66). The controversial contents within resembles women from the personal hygiene products, underwear and clothes. "These taboo topics, suppressed and denied in art, were of course the commonplace of women's daily and working lives: mensural, childbearing and rearing, domestic labour and so forth" (Parker, Pollock, 1995, P.185). It immediately becomes relatable to women that has lived through similar situation. Those who have also suffered with mental health issues that made it difficult to function. This installation brings reality and truth into the exhibition, its lived in. This piece also being in a room on its own makes it feel more intimate to the audience.



My bed (1998) Tracey Emin

The series of drawings *Reproduction Drawings I, II, III* (2009-2011) by Jenny Saville are placed in the exhibition as charcoal drawings. These pieces heavily focus on the relationship of a mother and her child. We can see that there is a lot of intimacy and connection involved from the strong smudges of charcoal that are mirrored movement involving the child around Saville's body. "The body of a women can represent fertility, childbearing, or sexuality for an audience of women" (Parker, Pollock, 1995, P. 261). From Saville's facial features in the drawings, we can see that she is distressed and exhausted. The shadows of the previous movements of the child also show the audience that it is restless, giving the reasoning to Saville's expressions. "I like the idea of concentration on the body. And there is obviously some sort of vulnerability here" (Saville, P.14)



Reproduction Drawings I



II



III (2009-11)

The artworks *Untitled*, *Untitled Suntan*, *Untitled #355* (2003-2008) by Cindy Sherman are presented in the exhibition as a series of photographic images. “Creator of pictures that haunt and arouse” (Morris, 1999, P.3) Sherman dresses up in these different personas as a way of displaying how different types of women are portrayed in media forms such as social media. “Women's bodies are used to sell to men and women, who are thereby encouraged to collide in their own reification” (Parker, Pollock, 1995, P. 265). These pieces bring humour into a serious setting, although they tackle issues around identity and stereotypes the way Sherman presents herself in the images comes across as quirky and unusual. These present types of women in the world, almost like a celebration.

“Her art taunts us and dares us to look beyond our own limitations, all while stirring out most guarded fears and provoking such unthinkable emotions as pleasure in the spectacle of gore and violence.” (Morris P.112)



Untitled Suntan (2003)



Untitled #355



Untitled (2007-08)

The work *Three Minute Scream* (1977) by Gina Berch are involved in the exhibition as a video piece that is played on loop with the audio of the scream projected through the exhibition space for certain times of the day. Berch's intentions with this video piece was to engage in sociopolitical protest in Britain and to protest against the patriarchy. This video piece portrays rawness and almost childlike behaviour of a tantrum of being at your limit. The screams fill the room of the exhibition, making the other pieces of art a more intense and dramatic experience to look at. This video piece being from the 70s gives diversion within the exhibition to show comparison to the 20th century art.



Three Minute Scream (1977) Gina Berch

These pieces *Tv Sex* (1977), *The Darktown Cakewalk* (2010), *Untitled* (1976) by Linder Sterling are displayed in the exhibition as a series of collage images. "It was easy, it was cheap, go and do it" (Kugelberg, P.46). Sterling battled typical gender stereotyping involved within the home with these series of collages. Sterling's collages also explore sexuality. She portrays women as powerful and sexy. Her pieces almost celebrate the women body and display them positively.

In the collage *Tv Sex* (1977) it appears that the male and female are pleasuring each other, but their features are manmade machines such as a tv and a Hoover. On the tvs that are placed on their heads there is horseracing being displayed, almost as if they are concentrated on the wrong subject. "Female lust is insatiable and provocative, only in so far as that is arousing to masculine desire" (Parker, Pollock, 1995, P. 264).

The next collage *The Darktown Cakewalk* (2010) has a woman standing facing behind but has a slice of cake placed on her back area. This seems to be that Sterling is interpreting the male gaze, saying that they see woman as a literal piece of cake.

The last collage *Untitled* (1976) shows a woman impaling herself with a fork in the presence of a man. This involves humour and unseriousness within the exhibition. The mix between old style photography to the colour printed fork gives the impression of combining old traditions and modern lifestyles.



The Darktown Cakewalk (2010)



Tv Sex (1977)



Untitled (1976)

In conclusion this exhibition was curated to celebrate feminist artists and their beliefs within art involving feminism ideas. It was made to allow the audience to have the opportunity to experience female only art, that can cause such extreme emotion and relation to topics around motherhood, mental health and identity, topics that every woman can relate to. All these female artists have come together to navigate feminism to an audience. Showing how important it is to have within the art scene. Each one of them giving a different approach to the subject. Cindy Sherman and Linder sterling bring humour and unusualness, while Jenny Saville displays a truth to motherhood and body image. Tracey Emin directly takes us into a set of struggle and depression, tackling experiences around mental health. Compared to Gina Berch whose video is loud and obnoxious to fight and protest her beliefs around the patriarchy.

“With the rise of the modern women's movement, feminist artists, critics and art historians have begun to question the neglect of women artists and stereotyped dismissal of women's art” (Parker, Pollock, P.48).

Word Count: 1,307

References:

Tv Sex (1977)

The Darktown Cakewalk (2010)

Untitled (1976)

Three Minute Scream (1977) Gina Berch

Untitled Suntan (2003)

Untitled #355

Untitled (2007-08)

Reproduction Drawings I, II, III (2009-11)

My bed (1998) Tracey Emin

Parker, R, Pollock, G (2020) *Old Mistresses women, art and ideology*

Morris, C. (1999) *The Essential Cindy Sherman*. Harry N Abrams

Parker, R. Pollock, G (1995) *Framing Feminism*. Pandora

Kugelberg, J. (2012) *Punk an Aesthetic*. Rizzoli.

Respini, E. (2012) Cindy Sherman. *The Museum of Modern Art*, New York.

Gagosian, G. (2005) *Jenny Saville*. Rizzoli.

Freedman, C. (2006) *Tracey Emin Works 1963-2006*. Rizzoli.

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McEwan, O (2024) *Two Decades of British Women Artist striking Back*. Available at: [https://hyperallergic.com/two-decades-of-british-women-artists-striking-back/#:~:text=The%20sound%20soon%20reveals%20itself,\(1977\)%20on%20loop.%20This%20howling](https://hyperallergic.com/two-decades-of-british-women-artists-striking-back/#:~:text=The%20sound%20soon%20reveals%20itself,(1977)%20on%20loop.%20This%20howling) (Accessed on: 10 April 2026).

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Mission Gallery Map:

